









Miss Connel.

Given to me by E. D. Eady.

Nov. 23<sup>rd</sup> 1917.







ITALIAN BOOK-ILLUSTRATIONS  
AND EARLY PRINTING





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170. PHALARIS. EPISTOLAE. CREMONA, FRAN. RICARDUS DE LUERE, 1505

Woodcut design on lower cover



# ITALIAN BOOK-ILLUSTRATIONS AND EARLY PRINTING

A CATALOGUE OF EARLY ITALIAN  
BOOKS IN THE LIBRARY OF  
C. W. DYSON PERRINS

PRINTED AT THE UNIVERSITY PRESS, OXFORD  
AND PUBLISHED BY BERNARD QUARITCH  
11 GRAFTON STREET, LONDON, W.

1914







## P R E F A C E

THE early efforts of the pioneers of the Printing Press, that great force which originated in the middle of the fifteenth century and which has had a greater influence upon the progress of mankind than anything (with one exception) which preceded it or has as yet followed it, have a widespread interest for us all, but the illustration of the printed book by means of the printed picture—the grafting of an old art upon the new—has always appealed to me with especial force. It is more than interesting to observe the points of resemblance and of difference between the new form of book and the old, and to see how the limited skill of the artisan, the wood-block cutter, fettered and bound the efforts of the book-artist who had long before come to the height of his powers in the Illuminated Manuscript.

Several early illustrated books from most of the European countries had already found their way in haphazard selection to the shelves of my bookcase when the writings of Mr. A. W. Pollard showed me the special merits of the Italian woodcuts, and after a fair amount of success had already rewarded my efforts in their acquisition the sale-catalogue of the wonderful collection of books belonging to Mr. R. C. Fisher appeared. This was obviously an opportunity to be made the most of, and I was fortunate enough to rescue them at the eleventh hour from the perils of the auction by persuading the owner to sell them to me *en bloc*—a proceeding which I fear was not very pleasing to other collectors. Many volumes have since been added until the collection is, for a small one, fairly representative of the artistic productions of the early Italian presses,



and it seemed as though a fully illustrated catalogue not only would be justified but might be useful, as representing in one volume the progress of the art during its early years, and the direction it assumed in the different towns. Appealing to the unconscious godfather of my collection I was sufficiently fortunate to enlist his interest and to get the advantage of his unrivalled knowledge in the compilation of the present volume. This he has made much more than a mere catalogue, and I would like to tender to Mr. Pollard the best thanks not only of myself, but of all into whose hands this book may come, for the illuminating interest of his descriptions and notes.

C. W. DYSON PERRINS.

DAVENHAM, MALVERN.

*March, 1914.*



# INTRODUCTION

EVERY collection of books needs to be catalogued in the way which will best illustrate the special object for which it has been brought together. If the collection is a large one, placed in a library to which readers resort in order to see this or that individual book as quickly as may be, then an alphabetical arrangement under the names of the authors is the best possible. On the other hand, in a private collection of which the intention is historical and antiquarian, the usefulness of a catalogue is halved if the underlying principle of its arrangement is not chronological. Thus in a catalogue of illustrated books we naturally expect to be shown how one style after another makes its bid for popularity, and when some individual essay in it has achieved success establishes itself by the help of the imitators who hurry in to secure a share of the profits. The fact that in the fifteenth century every centre of printing at which book-illustration was in vogue, except on the very smallest scale, developed its individual style, suggested at first an arrangement on lines similar to those which Robert Proctor's Index has made familiar to all students of early printing, i.e. by towns, and possibly by printers, according to the dates at which their use of illustrations began. Very strong objections, however, were soon discovered to this course. Even when applied to printing it is not without disadvantages. Before it could be adapted to book-illustrations some nice questions would have to be decided, e. g. are we to count only woodcuts or to give chronological importance also to the few books with engravings on copper, and, if so, are engraved maps to be counted as illustrations? On the other hand, if we confine ourselves to woodcuts, are we to follow the Prince d'Essling in regarding the woodcut patterns stamped as a basis for painted decoration in certain copies of books printed at Venice during the years 1470-2, as conferring on the city itself, or on the printers of these books, priority among users of woodcuts? On the score of such added designs the Prince treated



the books in which he found them as illustrated or decorated editions. Since, however, the evidence points to the designs having been stamped not by the printers themselves, but in an illuminator's or book-finisher's workshop, it is evident that to treat such a woodcut border as conferring decorative priority upon a whole edition and the printers who produced it goes beyond the premisses and introduces an element of uncertainty very undesirable in a principle of arrangement. It remains possible that closer study of the technique of the woodcuts found in the books of individual printers and publishers during the great period of Italian book-illustration which began about 1490 might lead to some useful results. Such an investigation, however, belongs to bibliography or iconography rather than to the business of the compiler of the catalogue of a private collector. On the whole, therefore, the most suitable basis for arrangement appeared to be that of the simple chronological order of publication, without further subdivision, either under towns or printers.

A simple chronological arrangement<sup>1</sup> carries with it one great advantage which any subdivision obscures, that of giving a conspectus of the general order of development, as it progressed year by year, and of the influence which one book or style exercised on another: witness the strong Venetian influence shown in the little woodcuts of the Ferrara edition of the Letters of S. Jerome, and on the other hand the strong Florentine influence which appears at Venice in some of the cheap illustrated books, more especially those issued by the firm of Sessa about the end of the century. For the present catalogue there is a further advantage in a chronological arrangement in its obviating the necessity for special headings to take in the few early books which are included in the collection purely as specimens of printing, and also some works of independent interest, notably the series of Arithmetics which, even when incidentally illustrated, have really a subject-, rather than a chronological, importance. With these also must be reckoned a few later unillustrated books, of small typographical merit, including several Savonarola tracts, which are bound with illustrated books and are here registered chiefly for the sake of completeness.

<sup>1</sup> It should be said that in order to keep the arrangement simple no attempt has been made to allow for the different dates at which the year began in Venice, Florence, and elsewhere. It seems probable that at Florence the usual reckoning was from March 25, but no one, as far as I am aware, has set himself to look for exceptions. It is certain that at Venice the year was reckoned from January 1 as well as from March 1, and at Rome from January 1 as well as from March 25. As regards other cities very little is known.



Taking the catalogue as it stands it will be found that it illustrates very fully the course of book-illustration in Italy. We have first a few masterpieces of the earliest printers in Italy, the work of Sweynheym and Pannartz at Subiaco and Rome, and of Johann and Wendelin of Speier and Nicolas Jenson at Venice. The Sweynheym and Pannartz books are decorated entirely by hand, those from the press of Johann and Wendelin of Speier by hand over a woodcut groundwork, Jenson's entirely by hand, as is also the *Sermonarium* of Michael Carchanus printed by Franz Renner and Nicolaus of Frankfort, from which a page is shown as a plate. Between the earlier and later of these is the *Verona Valturius* of 1472, the second illustrated book printed in Italy, the first being the *Meditationes* of Cardinal Turrecremata printed at Rome by Ulrich Han in 1468 and here represented by the third edition, printed in 1484, itself only recently discovered. This contains all but one of the original woodcuts (see No. 34).

The *Verona Valturius* is not particularly well printed, but fully deserves the praise which has been bestowed on the vigour of its woodcuts. They are certainly on the whole better than the corresponding pictures in the contemporary manuscripts of the work, with which they agree pretty closely. After the *Valturius* we come to a series of works printed by Erhard Ratdolt and his partners at Venice, the fine decorative borders in which seem to have been rather coldly received, since they attracted no imitators and Ratdolt did not put them in his latest Venetian books. The illustrations in Ratdolt's ventures are very inferior to the decorative work, though those to the astrological books, both in the original cuts and in copies of them, enjoyed a long popularity. The verses quoted from the *Hyginus* of 1482 (No. 31) seem to show that the pictures were the work of Johannes Santritter, who after Ratdolt's departure is found associating himself with a woodcutter, Hieronymus de Sanctis, in issuing another book of the same class, the *Sphaera Mundi* of Johannes de Sacrobusto (No. 45).

Under 1478 we find a Treviso book, which, besides being a characteristic specimen of the early printing there, is the earliest printed book on Arithmetic and of great rarity; under 1481 the celebrated Florentine edition of Dante's *Divina Commedia*, of which the early cantos are illustrated with engravings on copper, a method of decoration speedily abandoned as too troublesome. In or about the same year we have the two editions of the *Opuscula* of Philippus de Barberiis. The first of these



presents a bibliographical puzzle which, it is believed, is here for the first time fully explained. Illustrators of some skill were employed on both editions, but the cutter employed by De Lignamine was utterly untrained, and many of the woodcuts in the rival edition are thin and stiff.

After more Ratdolt books we come in 1485 to the Aesop, published at Naples by Francesco Tuppo with the help of his 'Germani fidelissimi', as to whom the latest theory is that they were simply workmen in Tuppo's employment and changed from time to time. The Aesop cuts stand out as among the most individual of Italian book-illustrations, their strongly marked features remaining impressive, whether they are liked or disliked. We meet next with the illustrated work commissioned by Boninus de Boninis at Brescia in 1485-7, his most important book being the *Divina Commedia* of the latter year, the cuts to which atone to some extent for their lack of art by a certain rude *naïveté*, which appears again in the undated Aesop (No. 44). With the frontispieces to the already mentioned *Sphaera Mundi* of Venice, 1488, we come to a style much more advanced and ambitious, though neither the design nor the workmanship is entirely successful. In the *Trionfi* of 1488 we are back again in *naïveté*; the cuts to the edition of 1490 show more craftsmanship, though they cannot escape the charge of being flat.

The illustrated work of the decade 1470 to 1480 was haphazard and sporadic, that of 1480 to 1490 tentative and uncertain. The last eleven years of the century, on the other hand, witnessed the full flowering of Italian book-illustration, and were finely ushered in at Florence with the single woodcut to the *Laude* of Jacopone da Todi and at Venice by the better cuts of the *Malermi Bible* printed by Giovanni Ragazzo for Lucantonio Giunta. The figure of the Madonna in the *Laude* is rather weak and the angels are carelessly handled, but Jacopone himself might come from a picture by a great master. As for the Bible cuts—the good ones (those to the New Testament are utterly spoilt by bad cutting)—they achieve their aim with practically complete success. Stories can seldom have been told with such vivid simplicity in so small a space. In comparison with them the cuts in the two 1491 editions of the *Divina Commedia* appear but hack-work. In the master and his class of the *Formulario di Lettere* of Christophoro Landino we again find ourselves, this time at Florence, in the presence of a craftsman of consummate skill; the figure of the youth who is writing on his knees is extraordinarily good. The large woodcuts of the Venetian *Fasciculo de Medicina* have made their reputation by their



size and a certain spaciousness of effect. In the Livy cuts we find the method of the Malermi Bible applied with somewhat less charm. In the *Giuoco di Scacchi* of Florence, 1493, with its border and extensive use of the natural black of the uncut block, we find the Florentine style fully developed. During the remaining years of the century we can trace it, still at its finest, in the *Epistole e Evangelii* of 1495, the most notable book in this collection, in numerous Savonarola tracts, in the *Divote Meditationi*, and in a few early miracle plays, while in the *Libro delli Commandamenti di Dio* we have a pretty instance of the rehandling of a Venetian illustration by a Florentine cutter. Of Venetian work itself different aspects are shown in the cut of Santa Catarina dictating to her secretaries, in the border-pieces to the Herodotus and Lucian of 1494 and *Epitome Almagesti* of 1496, in the fine adaptation of Bellini's picture of Lorenzo Giustiniani and his little crucifer, in the famous *Hypnerotomachia* and in the pictures of saints in the *Quattuor viuendi regulae* of Joannes Franciscus and the *Epistole* of Santa Catarina, while Milanese work is represented by the rather grotesque frontispiece to the *Anteros* of Baptista Fregoso and by the *Practica Musicae* of Gafori, Ferrarese by the pleasing picture of Madonna and Holy Child from the *De regimine filiorum* of Palagarius, the *De Claris Mulieribus* of Bergomensis and the *Epistles* of S. Jerome, and Bolognese by the *Viaggio al sancto Jerusalem*.

As compared with that of its predecessor the work of the sixteenth century is much less full of charm. It is thus natural that we find ourselves most interested in woodcuts which, like that of S. Louis of France in the *Opus Regale* of Vivaldus (Saluzzo, 1507), are fifteenth century in tone, or which preserve fifteenth-century cuts as in the Florentine *Ninfale Fiesolano* of 1568, or copy them as in the *Trionfi* of Petrarch included in the Appendix. Another group of books rather richly represented in this collection have attracted notice mainly because of the controversies as to the personality of the woodcutter known as Zoan Andrea. But we find work which is at once characteristic of its own century and at the same time pleasing in some of the fine service books printed by Lucantonio Giunta, Stagninus, &c., in the small cuts of the *Decachordum Christianum* of Vigerius, and later in the century in the delicate little pictures with which Giolito adorned his editions of Petrarch, Lodovico Dolce, and Scandianese. At the time when these were being issued at Venice publishers in other Italian cities had almost ceased to give illustrators new commissions, but the *Rappresentazioni* or Miracle Plays continued



popular at Florence, and the cuts in them, like those in the already mentioned Ninfale Fiesolano, often give proof of earlier editions now lost. Before the catalogue ends, in Italy, as all over Europe, woodcuts had been beaten out of the field by engravings on copper, and the old-world charm had disappeared.

Most of the titles and collations in the present catalogue were originally written by Mr. George England, to whom the present writer has previously been indebted for excellent help. It should be said, however, that the titles having been originally written to be copied on a typewriter Mr. England is not responsible for any errors introduced in fitting them for the honour of print. It should also be noted that as the fifteenth century is left farther and farther behind, and title-pages become complicated with italics and small capitals, the attempt to indicate their typography has been abandoned, as not worth the ugliness which it would have introduced into the transcripts.

With these explanations the catalogue may be left to speak for itself.

ALFRED W. POLLARD.



## LIST OF PLATES

- NO. 170. Phalaris. Epistolae. Cremona, Franciscus Ricardus de Luere,  
1505. Woodcut design on lower cover . . . . . *Frontispiece*
- NO. 4. Augustinus. De Ciuitate Dei. Venice, 1470. Lower part of  
first page of text . . . . . *Facing page 4*
- NO. 10. Carchanus. Sermonarium. Venice, 1476. First page of text *Facing page 9*
- NO. 12. Plinius. Historia Naturale. Venice, 1476. Beginning of  
Book II. (Reduced.) . . . . . *Facing page 12*
- NO. 170. Phalaris. Epistolae. Cremona, Franciscus Ricardus de Luere,  
1505. Woodcut design on upper cover . . . . . *Facing page 146*
- NO. 50 A. Missale Romanum. Naples, c. 1490. The Crucifixion.  
(Reduced.) . . . . . *Facing page 233*













Ognosce anima fidelis. q̄ cū fides natiuitatis Ihesu Christi dñi nostri ad omniū hominum spectare salutē. conuenientissimū fuit ut natiuitas ipsa Christi temporalis uniuerso declararet mundo. Quāuis enim israheliticā gentē et ipsius gentis unā familiā delegisset de qua naturā humanam assumeret. uoluit tamē intra materna habitatōis angustias ortus sui latere primordia. sed mox ab omnibus uoluit agnosci. qui dignatus est omībus nasci. Tribus igitur magis in regione orientis gentiū primitiis stella noue claritatis apparuit. que illustrior ceteris. lucidiorq; sideribus facile in se tuentiū oculos. animosq; cōuerteret. ut cōfestim aduerteretur nō esse ociosum quod tam insolitū uidebatur. Dedit ergo aspicientibus intellectū qui prestitit signū. et quod fecit intelligi. fecit inquiri. et se inueniendū obtulit requisitus. Cōsumāt igit magi desideriū suū. et ad puerū dominū Ihesum xpm eadem stella p̄eunte pueniūt. Adorāt in carne uerbū in infantia sapientiā. in infirmitate uirtutem. et in hominis ueritate deū maiestatis. Quā stupenda dignatio inter amplexū genitricis intercludit. qui celum terrāq; cōplectitur. In sinu matris latet qui regnū patris excedit p̄ simplex officiū spirituale reuelat archanū. humanitas cernit. et diuinitas adoratur. Exhibuerūt aurū thus et mirrhaz plus misteriis q̄ in conscientijs offerentes. In auri munere regia dignitas. in thuris uapore diuina maiestas. et in mirre specie sepeliendi demonstratur humanitas. Quoruz exemplo tu fidelis anima offer domino aurum fidei. pietatis aromata. castitatis holocausta. spiritualement quoq; mirram habere. que te ita condeat. ut ab omni peccati corruptione custodiaris illesa.



# ITALIAN BOOK-ILLUSTRATIONS AND EARLY PRINTING

AUGUSTINUS. De Ciuitate Dei.

Subiaco, Conrad Sweynheym and Arnold Pannartz, 12 June, 1467.

1<sup>a</sup>. Aurelii Augustini de ciuitate dei || primi libri incipiunt Rubricę. 15<sup>a</sup> (text): [I]NTEREA cū Roma gothoꝝ || irruptione agētium sub Rege || Alarico atq; īpetu magne cla-||dis euersa est: eius euersionem || deorū falsoꝝ mutorūq; culto-||res quos usitato noīe paganos || uocamus: in christianā religi-||onem referre conantes solito || acerbius et amarius deū uerū || blasphemare coeperūt . . . 271<sup>a</sup>. COLOPHON: AVRELII AVGVSTINI. doctoris || egregii atq; Episcopi ypponensis de ciui-||tate dei liber uicesimussecundus explicit || contra paganos. Sub anno a natiuitate || domini. M. CCCC. LXVII. Pontificat<sup>9</sup> || PAVLI Papę secundi anno eius tertio. || Tertio regnante Romanoꝝ Impatore || FREDERICO. Indictiōe .XV. die uero || duodecima mensis Iunii. || DEO GRATIAS <sup>GOD</sup>.AL.

Folio. [\*<sup>10</sup> \*\*<sup>4</sup>; a-k<sup>10</sup> l<sup>12</sup> m-p<sup>10</sup> q<sup>10+1</sup> r-v<sup>10</sup> x<sup>8+1</sup> y z <sup>10</sup> <sup>8</sup> <sup>6+1</sup>.] 271 leaves, 13 and 14 blank. 2 columns. 44 lines, 264 × 164 mm. Type 1 (semi-gothic 120 mm.). Hain \*2046. Proctor 3289.

One of four books printed by Conrad Sweynheym and Arnold Pannartz, the proto-typographers of Italy, at the Benedictine monastery at Subiaco, some thirty miles from Rome. The first of these, of which no copy survives, was the Latin Grammar of Donatus; an undated edition of Cicero's De Oratore was probably the second, the works of Lactantius, 30 October, 1465, the third, and this De Ciuitate Dei of S. Augustine, 12 June, 1467, the fourth. The truncated signature GOD .AL. which appears at the end of its colophon in some copies, of which this is one, is now generally interpreted as that of the corrector of the press. The type used by Sweynheym and Pannartz at Subiaco was a pretty semi-gothic fount, much admired by William Morris, and lately very successfully reproduced by Mr. St. John Hornby. As this catalogue testifies, the De Ciuitate Dei was a very popular book in the 15th century, perhaps because of the possibility that the Turks might repeat the sack of Rome of 24 August, 410 (by the Goths under Alaric), out of which the book took its rise. By the heathen the fall of Rome was attributed to the desertion of the old gods, and from the end of 412 to 426 Augustine went on writing and publishing the De Ciuitate Dei to prove that paganism was a failure, both as regards this world and the next, and to unfold his views as to the rival citizenships of the cities of God and of the devil. 275 copies of this editio princeps were printed by Sweynheym and Pannartz to take with them to Rome, where Bishop Leonardo Dati recorded the purchase of one of them 'ab ipsis Theutonicis' for eight gold pieces and two grossi (about £4, with a modern value of £40) in November, 1467. A second and third edition of the same size appeared in 1468 and 1470, but the price fell rapidly, the second edition only fetching £2. 7s. 6d.

370 × 275 mm. With a fine hand-painted border of vine tendrils round and down the middle of the first page of text, on to which are joined a capital I and G in the same style; also an illuminated stem dividing the columns in the first page of rubrics. 18th century red morocco, with a panel of green, bearing a harp, with the book-label of William Morris and book-plate of Michael Tomkinson. Inserted is a vellum sheet of Mr. Hornby's edition of Dante's Inferno printed in an imitation of the Subiaco type. [1



## RODORICUS ZAMORENSIS. Speculum vitae humanae.

Rome, Conrad Sweynheym and Arnold Pannartz, 1468.

1<sup>a</sup>. [S]Ancitissimo ac clemētissimo in Christo || patri domino: domino Paulo secūdo || sacrosancte romane & uniuersalis ec-||clesie sūmo pastori & pōtifici maxīo || Eiusdē S. obsequentissius seruulus et familiaris Rodoricus Epūs zamorēn. || hispanus: ac castri sui sācti Angeli de urbe fidelissius castellanus & referendarius: . . . 146<sup>a</sup>. COLOPHON:

Edidit hoc lingue clarissima norma latine

Excelsi ingenii uir rodoricus opus.

Qui norme angelica est custos bene fidus in arce

Sub pauli veneti nomine pontificis.

Claret in italici zamorensis episcopus ausis

Eloquii. it superos gloria parta uiri.

Hoc Conradus opus suueynheym ordine miro

Arnoldusq; simul pannarts una ede colendi

Gente theotonica: roma expediere sodales

In domo Petri de Maximo .M. CCCC. LXVIII. 147<sup>a</sup>. Incipit repertoriū . . . 150<sup>a</sup>. END: Explicit breuis tabula siue repertorium per || alphabetum in presenti libro speculum uite || humane.

Quarto. [a-f<sup>10</sup> g<sup>8</sup> h<sup>12</sup> i-n<sup>10</sup> o p<sup>8</sup>; \*<sup>4</sup>.] 150 leaves. 33 lines, 190 × 112 mm. Type 2 (roman 115 mm.). Hain \*13939. Proctor 3292.

1-2<sup>b</sup>, dedicatory epistle of the author to Pope Paul II; 2<sup>b</sup>-4<sup>b</sup>, preface; 4<sup>b</sup>-9<sup>a</sup>, tabula; 9<sup>b</sup>-146<sup>a</sup>, text and colophon; 146<sup>b</sup>, blank; 147-150, repertorium.

Born in 1404, at Santa Maria de Nieva, Roderigo Sanchez de Arevalo became Dean of Seville in 1455, acted as a secret ambassador for Pius II, was made Bishop of Oviedo in 1457, and finally Governor of the Castle of S. Angelo at Rome and Bishop of Zamora. He died at Rome, 4 October, 1470. His 'Mirror of Human Life' professed to set forth the good and bad points in every condition of life from the highest to the lowest. Unfortunately the social details which might have made it invaluable were entirely omitted and the book is little more than a piece of rhetoric. As such, however, it enjoyed a great success. This first edition was followed by reprints at Savigliano and Augsburg in 1471, two Paris editions appeared in 1472, and, including translations into German, French, and Spanish, more than twenty editions were printed during the 15th century. Of this editio princeps 300 copies were printed, the price charged being two gold ducats or about 19s. in weight of gold and a purchasing power of about ten times as much. Its printers, Sweynheym and Pannartz, on transferring their business to Rome, were lodged in the palace of the Massimi, and completed there an edition of Cicero's Epistolae Familiares before the close of 1467. By the end of 1473, when their partnership was dissolved, they had printed together at Rome some 48 books, all in the same handsome roman type as that here used, and had reduced themselves nearly to bankruptcy, a petition to the Pope for pecuniary aid apparently meeting with no response. Sweynheym thereupon turned to engraving maps for Ptolemy's Cosmographia, but died before its issue, the edition being published by Arnold Bucking, 10 October, 1478. Pannartz went on printing by himself until his death in 1476.

264 × 188 mm. Two large illuminated capitals with border-pieces. Small capitals and paragraph-marks in blue and red. Bound in modern brown morocco. [2

## AUGUSTINUS. De Ciuitate Dei.

Rome, Conrad Sweynheym and Arnold Pannartz, 1470.

2<sup>a</sup>. Aurelii Augustini Hipponeñ. Episcopi de || Ciuitate dei primi libri incipiunt Rubrice. 17<sup>a</sup>. Aurelii Augustini Hipponeñ. epī. In libros de Ciuitate || dei. Argumentum operis totius. ex libro retractationum. || [I]NTEREA: cū Roma Gothoꝝ irruptione: agentīū sub Rege Alarico || atq; impetu magne cladis euersa est . . . 292<sup>b</sup>. COLOPHON:



Aspicis illustris lector quicunq; libellos  
 Si cupis artificum nomina nosse: lege.  
 Aspera ridebis cognomina teutona; forsan  
 Mitiget ars musis inscia uerba uirum.  
 Cōradus suueynheym: Arnoldus pānartzq; magistri  
 Rome impresserunt talia multa simul.  
 Petrus cum fratre Francisco Maximus ambo  
 Huic operi aptatam contribuere domum.  
 M. CCCC. LXX.

Folio. [<sup>8</sup>\*\*<sup>8</sup>; a-c<sup>10</sup> d-f<sup>8</sup> g-i<sup>10</sup> k-m<sup>8</sup> n-q<sup>10</sup> r s<sup>8</sup> t-x<sup>10</sup> y z A<sup>8</sup> b c<sup>10</sup> d<sup>12</sup> e<sup>10</sup> f<sup>8</sup> g<sup>10</sup>.] 294 leaves, 1, 16, 293, and 294 blank. 46 lines, 265 × 168 mm. Type 2 (roman 115 mm.). Hain \*2049. Proctor 3310.

In the first edition of the *De Ciuitate Dei* the use of 14 leaves in printing the rubrics, or chapter-headings, of the entire work was no doubt dictated by the same policy as in the case of the 42-line Bible. The printer took it for granted that the rubrics must be in red. He did not wish to incur the trouble and expense of printing them in red himself; he therefore left spaces for a scribe to fill, and printed a complete set of the rubrics for him to copy out in the appropriate places. In this later edition and in several other early Italian books the rubrics are printed in black at the beginnings of chapters, but they are nevertheless also printed as before on the preliminary leaves, although no longer needed for the guidance of the scribe. This may have been due either to stupidity or to the table of rubrics having been found useful as a list of Contents, though rather a clumsy one, as there was obviously no need to continue to quote the first words of each chapter.

370 × 252 mm. With gold capitals amid ornaments of vine tendrils at the beginning of each book, those at the beginning of the text having scrollwork on the inner margin. Small capitals in blue or red, with penwork of red or mauve, paragraph-marks in blue and red alternately. On 2<sup>a</sup> is a note 'Pertinet ad locū Crucis (this word erased) Calle Caserte'; on the fly-leaf the inscription 'The Rev. E. Coleridge from A. J. B. Hope, St. Peter's Day, A.S. 1848. In convertendo Dominus captivitatem Sion &c.'. Modern vellum, gold-tooled and stamped. [3

## AUGUSTINUS. *De Ciuitate Dei.*

Venice, Johannes and Vindelinus de Spira, 1470.

2<sup>a</sup>. Aurelii Augustini de ciuitate dei || primi libri incipiūt Rubricae. 15<sup>b</sup>. Aurelii Augustini de ciuitate dei || Rubricę feliciter expliciunt. 17<sup>a</sup>. [I]NTEREA CVM ROMA GOTTHORVM IRRVP||tione agentium sub rege Alarico atq; impetu magnę cladis euersa || est . . . 273<sup>a</sup>. COLOPHON:

Qui docuit Venetos exscribi posse Ioannes  
 Mense fere trino Centena uolumina plini  
 Et totidem Magni Ciceronis Spira libellos:  
 Cęperat Aureli: subita sed morte perentus  
 Non potuit Ceptum Venetis finire uolumen  
 Vindelinus adest eiusdem frater: & arte  
 Non minor: hadriacq; morabitur urbe  
 .M. CCCC. LXX.

Folio. [<sup>8</sup>\*\*<sup>8</sup>; a-z t<sup>10</sup> ʒ<sup>8</sup> ʔ<sup>10</sup>.] 274 leaves, 1, 16, and 274 blank. 50 lines, 273 × 149 mm. Type 1 (roman 110 mm.). Hain \*2048. Proctor 4019.

John of Speier had begun work at Venice in 1469 with an edition of 100 copies of Cicero's *Epistolae Familiares*, no fewer than four of which are now in the British Museum. A second edition was at once put in hand, and a much larger work, Pliny's *Historia Naturalis*,



also appeared in the same year. John's death, while he was engaged on the Augustine, relieved Venice from the effects of an error of judgement on the part of the Senate, which had granted him an exclusive privilege for printing in Venice for five years. His brother, however, poured out books as furiously as if the monopoly still continued, and at the end of the five years had to give up his business and work for other men. The two brothers were not without admirers, for on 19 August, 1471, two Italians (D. Justus et B. Bemb.), finding themselves on the Rhine in the neighbourhood of Speier, chronicled the fact next to the colophon in a copy of this book now in the possession of General Hawkins, obviously out of compliment to the printers.

398 × 270 mm. Without the blank leaves, and with some leaves of the table of rubrics partly remargined. Rubricated in red and blue, with the larger capitals illuminated in different colours with Venetian interlaced branchwork ornament. Round the first page of text (17<sup>a</sup>) is an illuminated border in blue, red, and green, in the foot-piece of which is a shield (blank) supported on each side by a winged boy and a rabbit. The groundwork for both capitals and the border is woodcut. Compare the capitals reproduced by the Prince d'Essling ('Les livres à figures vénitiens', tom. I, 1907, plate preceding page 49) from a copy of the Livy of Vindelinus de Spira, 1470, and the inner and top border-piece from the same book (plate after page 48), and for the foot-piece the reproduction (plate after page 112) from a copy of the Rhetorica of Georgius Trapezuntius from the same press. As the same woodcut foundations are found in books printed by Jenson (cp. the Prince d'Essling's notes, p. 79, on the Eusebius of 1470), it is clear that they were supplied by the illuminators, not the printers. In the British Museum is a copy of the Virgil of Bartholomaeus Cremonensis (1472) in which a design has been stamped but accidentally left uncoloured. From the collection of Lord Amherst of Hackney. [4

## VALERIUS MAXIMUS. Dicta et facta memorabilia.

Venice, Vindelinus de Spira, 1471.

1<sup>b</sup>. VALERII MAXIMI DICTORVM ET FACTORVM MEMORABILIVM RVBRICAE. 3<sup>a</sup>. Valerii Maximi liber primus. 122<sup>a</sup>. COLOPHON: M. CCCC. LXXI. ||

Impressum formis iustog nitore coruscans  
Hoc Vindelinus condidit artis opus.

Folio. [a<sup>10</sup> b<sup>8</sup> c<sup>12</sup> d-f<sup>8</sup> g<sup>4+1</sup> h-k<sup>8</sup> l<sup>10</sup> m<sup>12</sup> n<sup>10</sup> o<sup>8</sup>.] 123 leaves, the last blank. 42 lines, 227 × 135 mm. Type 1 (roman 110 mm.). Hain 15775. Proctor 4035.

The collection of historical anecdotes which Valerius Maximus towards the end of the reign of Tiberius brought together for the use of schoolboys and teachers of rhetoric was very popular in the 15th century, at least fourteen editions of it being printed between 1470 and 1490. It used to be disputed which of the three editions, that of Mentelin at Strassburg, without date, that of Peter Schoeffer at Mainz finished 14 June, 1471, or this of Wendelin of Speier at Venice, which has only the date of the year, should be reckoned the earliest. But if two manuscript notes quoted by Panzer can be trusted Mentelin's edition was finished a year all but a day ahead of Schoeffer's (15 June, 1470), and in the same year a copy changed hands at Nordlingen fair. It is rather noteworthy that in their respective editions each of the three printers still kept his paper in position by the use of two points, which made corresponding pinholes, and sometimes, if the paper were too damp, an ugly tear. Wendelin gives another proof of his inexperience. He miscalculated the amount of copy needed for his seventh quire and found himself with only a third of a page of paper and nearly a page and a half to print. He therefore inserted an extra leaf, and as this provided him with more paper than he needed had to leave parts of two pages blank. Nevertheless the book is a fine specimen of early Venetian printing in roman type, without any printed decoration. The short metrical colophon is found also in the Apophthegmata of Plutarch, the Singularia of Pontanus, the Aureae Quaestiones of Bartolus de Saxoferrato, &c.



potius fuit: non erat filius sacerdotis. Filios quippe sacerdotum defunctis sacerdotibus succedere magis legitimi moris fuit. Nam in filiis Aarō repit pater Samuelis: sed sacerdos non fuit: nec ita í filiis ut eū ipse genuerit Aarō: sed sicut omnes illius populi dicuntur filii israel.



**L**ORIOSISSIMAM CIVITATEM DEI siue in hoc tempore cursu cū inter impios peregrinatur ex fide uiuentis: siue í illa stabilitate sedis eterne quā nunc expectat per patientiam: quoadusq; iustitia conuertat in iudiciū: deinceps adeptura per excellētiā uictoria ultima et pace perfecta: hoc opere ad te instituto et mea promissione debito: defendere aduersus eos q; conditori eius deos suos pręferūt fili carissime Marcelline suscepi magnum opus et arduum: sed deus adiutor noster. Nam scio quibus uiribus opus sit: ut persuadeatur superbis q̃ta sit uirtus humilitatis. qua fit ut oīa terrena caciūa temporali mobilitate nutantia: non humano usurpata fastu: sed diuina gratia donata celsitudo transcendat. Rex enim & conditor









321 x 220 mm. The first page of text has a decorative design in colours, the upper border, capital V, and lower border having a woodcut foundation, that to the lower border being the same as is figured facing p. 112 of the Prince d'Essling's 'Livres à figures vénitiens'. The colouring is very light. The sides are apparently all handwork. The smaller capitals in the book are supplied in red and blue alternately. Half vellum binding. [5]

CICERO, MARCUS TULLIUS. Tusculanae Quaestiones.

Venice, Nicolas Jenson, 1472.

2<sup>a</sup>. MARCI TVLLII CICERONIS TVSCVLA-||NARVM QVAESTIONVM LIBER PRIMVS. 86<sup>b</sup>. COLOPHON: MARCI TVLLII CICERONIS TVSCVLANA-||RVM QVAESTIONVM FINIS: IMPRESSA-||RVM VENETHIS PER NICOLAVM IEN-||SON GALLICVM .M. CCCC. LXXII. NICOLAO || TRVNO DVCE VENETIA-RVM INCLYTO.

Quarto. [a<sup>10</sup> b-g<sup>8</sup> h<sup>6</sup> i-l<sup>8</sup>.] 88 leaves, the last two blank. 33 lines, 188 x 110 mm. Type 1<sup>A</sup> (roman 114 mm.) and some Greek. Hain \*5313. Proctor 4088.

Nicolas Jenson, a Frenchman from Champagne, whose earlier history is at least partly legendary (notably as to his supposed visit to Mainz), probably set up his press in Venice as soon as the death of John of Speier did away with the monopoly which the Senate had incautiously granted him. He printed some twenty dated books in 1470-2, and then slackened his pace in view of the glut in the book-market which over-production was causing all over Italy. He died in September, 1480, having gained by his ten years' work a great contemporary reputation, which time has fully ratified. This 114 mm. roman type, with its own majuscules used in headings and colophons, is generally regarded as the finest ever cut, and has been taken as the basis of the fine roman type used for the books of the Doves Press.

280 x 196 mm. Illuminated capital and half-border to the first page of text. Red morocco gilt, with the arms of De Mello on the covers. [6]

VALTURIUS, ROBERTUS. De re militari.

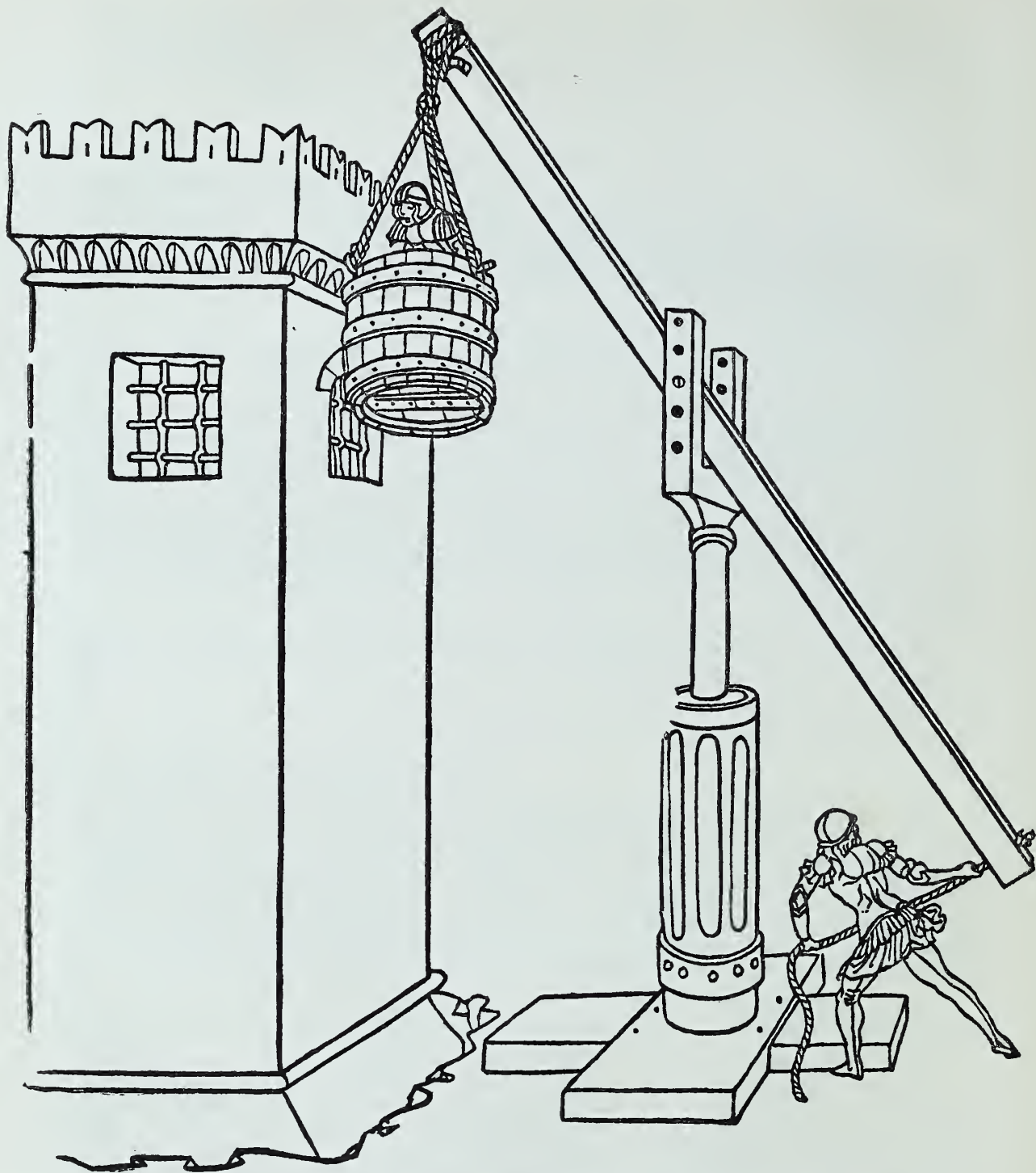
Verona, Johannes ex Verona, 1472.

1<sup>a</sup>. [E]LENCHVS ET INDEX RE-||rum militarium quę singulis codicis huius i || uolumibus continet ut ipromptu sint uniuerſa || hoc est ne talium rerum curiosi perlegant: sed || potius sine labore ac molestia cum quidpiam || hinc uel inde intelligere uoluerint id tantum || querant ſciantq; quo in loco paratum inueniri || queat: ex quibus q; elegantissimis auctoribus || sumptum comprobetur. 7<sup>a</sup>. [C]REDO EQVIDEM NEC SVM || nescius . . . 262<sup>a</sup>. COLOPHON: Iohannes ex uerona oriundus: Nicolai cyrugie medici filius: Artis || impressorie magister: hunc de re militari librum elegantissimum: || litteris & figuratis signis sua in patria primus impressit. An. M. || CCCCLXXII.

Folio. [\*<sup>6</sup>; a-g<sup>10</sup> h<sup>14</sup> i<sup>2</sup>; k-m<sup>10</sup> n<sup>12</sup> o<sup>8</sup> p<sup>6</sup> q-s<sup>10</sup> t<sup>12</sup> u-z A B<sup>10</sup> C<sup>12</sup>.] 262 leaves. 37 lines, 223 x 125 mm. Type 1 (roman 120 mm.). Nearly 100 woodcuts. Hain \*15847. Proctor 6912.

Roberto Valturio, the author of this treatise on military engines, was appointed counsellor to Sigismondo Pandolfo Malatesta, Lord of Rimini, to whom he dedicates his book, in 1454. His master died 22 October, 1468, but (according to Chevalier) Valturio was alive as late as 1482, and may therefore himself have superintended this edition. This editio princeps is an example of the stage in which printers relied on illuminators not only to decorate, but to complete their work, spaces being left at the beginning of each book not only for a decorative capital and some kind of head-piece, but for the rubrics. With





7. VALTURIUS: DE RE MILITARI. Verona, 1472. Figure of a 'telo' (172<sup>a</sup>).



the exception of that which should precede the preface the text of these rubrics is given in the 'Elenchus et Index', which is however not merely a 'tabula rubricarum', but expressly designed to permit the curious in such matters to find information on any point without the trouble of reading through the work, while it also gives the authorities relied on for each book. A fine manuscript on vellum in the British Museum (Add. MS. 24945), bought at the Libri sale in 1862, shows that the first rubric should run: 'Ad Magnanimum et illustrem heroa Sigismundum Pandulfum Malatestam splendidissimum Ariminensium regem ac Imperatorem semper inuictum Roberti Valturii de re militari librorum praefatio.' (Compare also the reprint of 1483.) The military engines in this manuscript correspond for the most part very closely, even in minute details, to the woodcuts of the printed edition; the human figures, on the other hand, are mere puppets without any of the vigour found in most of the cuts. But in the two woodcuts of the ram the stumpy lifeless figures of the manuscript are fairly closely copied, and this makes it possible that the finer and more vigorous figure-work found elsewhere originated with the printed edition. The designs have been attributed to Matteo Pasti, an artist who is said to have been at Verona in 1472. It should be noted that the colophon is preceded by 16 elegiac couplets in praise of the author beginning 'Valturri nostrę princeps cultissime lingue', and written before October, 1468, since a later line runs 'Haec Sigismundo foelix sub principe scribis'. These lines do not appear in the Museum manuscript, and point to the work having gone through three stages: (i) manuscripts for presentation, (ii) shop copies, in which verses in praise of the author would be appropriate, (iii) the printed editions.

The figure here reproduced from leaf 172 (sig. s4 recto) represents a Telo, a machine of the nature of a see-saw, by which an adventurous reconnoitring or attacking party could be hoisted up to overlook or assault the enemy's tower. In the Museum manuscript the man who is working it stands upright holding on to a rope above his head without any show of exertion. In one respect, however, the manuscript design is the better, for it represents the tower being attacked on a blind side, where it has no window, the basket being manœuvred round a corner at the psychological moment. In the woodcut the defenders would certainly shoot the machinist from the window in sight of which he is standing.

This is the second book printed at Verona (the first was an anonymous Italian edition of the *Batrachomyomachia*, dated 15 January, 1470, Hain 8787) and the second illustrated book printed in Italy, the first being the *Meditationes* of Cardinal Turrecremata printed at Rome by Ulrich Han in 1468, represented in this collection by a later edition with the same cuts (see No. 34). Nothing is known of 'John of Verona, son of Nicholas the doctor', who printed this book. Unless he be identical with another John, Giovanni Alvisi, who worked at Verona in 1478-9, it was his only piece of printing. A second edition of the *De re militari* and also an Italian translation were published at Verona in 1483 by Boninus de Boninis with much smaller woodcuts.

325 × 228 mm. Woodcuts lightly coloured. Subject side-notes added at the beginning. Brown russia leather. [7

## FIOR DI VIRTU.

Venice, [Nicolas Jenson,] 29 April, 1474.

1<sup>a</sup>. [I]Ncomiçiao le ifrascripte rubriche ouer Ca||pituli del libro nōto fior deuirtu & priā || Del amore & beniuolentia uni||uersale. Capitolo primo. ad . . . Car. 1. 3<sup>a</sup>. A Inome sia del omnipotente dio & dela sua || matre gloriosissima uirgine Maria laqual sia se||pre nostra aduocata: Amen || Incomincia ellibro chiamato fior di uirtu: || quanto adire de costumi auctoritati exempli & || amagistramenti. 72<sup>b</sup>. COLOPHON: M. CCCC. LXXIII. ADI. XXVIII || APRIL. FINITO ALNOME DE DIO. || .IN VENIXIA.

Quarto. [\*2 a-g<sup>10</sup>.] 72 leaves. 24 lines, 138 × 87 mm. Type 1<sup>a</sup> (roman 114 mm.). Hain 7095.



Another edition of the *Fior di Virtù* was completed in 1474 at Venice 'nel Beretino conuento della Ca grande', but as this of Jenson's was issued as early in the year as April, it is the more likely candidate for the honour of being the first edition. Mr. Fisher has noted on a fly-leaf: 'The volume, supposed to have been written by Tomaso Leoni in 1320, comprising moral essays upon the different virtues and their antagonistic vices, was extremely popular, passing through innumerable editions, and was translated into nearly every language in Europe. Some editions, printed at Florence in the last decade of the xv. century, are ornamented with highly artistic outline illustrations, particularly one occupying the full page at the commencement with the representation of a monk, surrounded by birds and animals in the garden of his monastery, gathering flowers for the altar of his chapel.'

196 × 137 mm. Capitals and paragraph-marks alternately in red and blue. The Wodhull copy, with his note: 'Payne's sale. £1. 1s. M. Wodhull. Apr. 14, 1794.' Old brown morocco. [8

## AUGUSTINUS. De Ciuitate Dei.

Venice, Nicolas Jenson, 2 October, 1475.

2<sup>a</sup>. Aurelij augustini de ciuitate dei p̄mi || libri incipiunt rubrice. 17<sup>a</sup>. LIBER Nicolaus Ienson gallicus PRIMVS || Aurelij Augustini ep̄i de ciuitate dei || liber primus feliciter incipit. 304<sup>b</sup>. COLOPHON: Aurelij Augustini opus de ciuitate dei feliciter explicit: confectus uene||tjjs ab egregio ⁊ diligēti magistro Ni||colao ienson: Petro mozenicho prin||cipe: Anno a natiuitate domini mile||simo quadringētesimo septuagesimo || quinto: sexto nonas octobres.

Folio. a b<sup>8</sup> c-z & 24 aa-ee<sup>10</sup>. 306 leaves, 1, 16, 305, 306 blank. 2 columns. 46 lines and head-line, 197 (207) × 115 mm. Types 2 and 4 (gothic 83 mm. and roman majuscules for head-lines). Hain \*2051. Proctor 4096.

A fine example of a book in Jenson's small gothic type, which he began to use in 1474 to cheapen printing by saving space. This is sometimes quoted as the first book in which it occurs, but an *Officium beatae uirginis Mariae* of 1474, Gratian's *Decretum* completed 28 June, 1474, and the *Decretals* of Gregory IX completed 1 March, 1475, are all earlier, and all contain this type. Mr. Horatio Brown in 'The Venetian Printing Press' notes that Audifredi wrongly reproaches Jenson for having introduced gothic characters into Italy, asserting that Vindelino de Spira in his edition of the *Quadragesimale* of Robertus de Licio of 1473 'appears to have been the first printer in Italy to make use of gothic character'. Vindelino, however, had begun using it the previous year in the *Repetitiones disputationes et tractatus uariorum doctorum*, and even so was not the first printer in Italy to do so, as the type used in some of the earliest books of Ulrich Han at Rome in 1468 is a large gothic. Jenson's contemporaries were far from thinking his use of gothic discreditable to him. It is from a letter printed at the end of his gothic type *Decretals* of 1475 that we learn that Pope Sixtus IV had conferred on him the title of Count Palatine and other privileges, and Mr. Brown prints a note from a copy of the *Decretum Gratiani* of 1474, in which the owner, Felino Sandei, records that he had obtained it from the brothers of Santa Maria Nuova de Urbe in exchange for a beautifully bound edition by de Tortis, and bound copies of the *Decretals* and *Clementines*, because he found Jenson's types clearer and better fitted to old eyes ('quoniam characteres litterarum Nicolai Jensonis, quibus hoc *Decretum* impressum est, aptiores clarioresque et senilibus oculis commodiores expertus sum'). It may be noted that the roman majuscules used in the head-lines of this *De Ciuitate Dei* were not used in any other book recorded by Proctor. Although this was certainly produced as a cheap edition Jenson followed his predecessors in printing the rubrics twice over.







In noie patris 7 filij 7 spūs scī. Amē.  
Incipit aliud quadagesimale p̄dicto  
an̄nū. de alijs quatuor vitis capita-  
libus. s. gula. ita. iuidia. 7 accidia. Et  
p̄mo de ip̄is 7 alijs ī gnālī sup̄dictis.

Dñica in q̄nquagesima. de oīb̄ septē  
vitis capitalib̄ simul. Sermo p̄m?



## Adiuu vocē ma

gnā de tēplo dicentē septē āgelis: Ite  
7 effūdite septē phialas ire dei ī t̄ram.  
Scabūt̄ur h̄ ōba Apoc. 16. ca. Quia  
fratres carissimī 7 desidetatissimī 7 in  
x̄po ih̄u oīlectissimī: in p̄ncipio hui⁹  
voluminis atq; in p̄hemio p̄positum  
fuit tractare de p̄cto in gnē p̄torū tē-  
pus sacri aduentus. qd̄ ut euident̄ p;  
grā dei p̄fectū est. Determinatūq; fuit ī  
q̄dragesima sequēti de tribus peccat  
p̄ncipalibus. s. su p̄bia. luxuria. 7 aua-  
ritia. late diffuseq; p̄tractare. qd̄ vtiq;  
luculenter apparet esse descriptū. p̄mo  
missū etiā fuit ad ītegritatē hui⁹ māe  
de reliqs quatuor peccatis. s. gula. ac-  
cidia. ita. 7 iuidia. p̄aliā q̄dragesimā  
velle describere. Qd̄ in p̄ntia facere  
cupiētes p̄ncipalit̄ de ip̄is p̄ctis mor-  
talibus in cōi 7 in gnālī p̄mo 7 antea

describemus. quia sp̄a coīoribus ē in-  
choandū. Patet h̄ in gnātīōe nālī. qā  
f̄m p̄m. 16. de aīalib̄. embrio p̄mo  
viuit vita plante. postea aīalis. deinde  
hoīs. Patet h̄ etiā in cognitiōe. quia a  
coīorib̄ est incipiēda via doctrīne.  
Vñ p̄ physicoz inquit idem phūs q;  
puerī in p̄ncipio vocant oēs viros pa-  
tres 7 oēs feminas matres. postea di-  
stinguūt. De oībus igit̄ p̄ci s̄ morta-  
libus simul 7 coīter tractātes: q̄grue  
ōba p̄posita Johis aplī 7 euangeliste ī  
mediū deducta sūt. Audiui. s. auditu  
infiori. vocem magnā. p̄p̄ it̄uētem  
impetū spūs. de templo. s. throno tri-  
nitatis. oī. septem angelis. i. p̄dicato-  
ribus: ite. i. discutēdo hinc inde cir-  
cuite villas 7 castra. 7 effūdite septem  
phialas. i. clamate cōtra septē vitia ca-  
pitalia. p̄p̄ q̄ venit ira dei in filios dis-  
fidentie. ideo sequit̄: ite dei in terrā.  
Quib̄ cōcordāt ōba Ysa. 58. ca. scri-  
pta. et. 43. oīs. c. sit rector. annotata. s.  
Clama. ne cesses. quasi tuba exalta vo-  
cem tuam. 7 annūcia p̄p̄o meo scelera  
eoz. 7 domui Jacob p̄ctā eoz. De q̄b̄  
s. vitis ī gnālī. res in p̄ntiā cōsi-  
deratīōes faciemus. quaz

1. Prima dicit̄ sup̄positio.

2. Secūda dō declaratio.

3. Tertia aut̄ finalis cōclusio.

¶ Pars p̄ma hui⁹ sermōis. in qua decla-  
ratur q̄ t̄m septē sūt vitia capitalia.



¶ Primo igit̄ ī isto sermōe sup-  
ponendū est q̄ sūt t̄m septem  
vitia capitalia sup̄i in exor-  
dio numerata. 1. Numerantur. n. sic. p̄ a  
Greg. 31. moral. 7 t̄asūp̄riue a m̄gro  
in 2. oīs. 42. ca. preterea. 7 ab Auḡ in  
omelia de igne purgatori. et. 23. oīs.





300 × 210 mm. Without the blank leaves. Capitals supplied in red, initial-strokes in early quires in yellow. Manuscript quiring. Modern red morocco, with the ex-libris of Walter Sneyd. [9

**CARCHANUS, MICHAEL.** *Sermonarium triplicatum per aduentum et per duas quadragesimas.*

Venice, Franz Renner and Nicolaus of Frankfurt, 1476.

[1<sup>b</sup>. Incipit tabula sermonū || contentoꝝ in h̄ volumine. 3<sup>a</sup>. Sacri eloquij p̄conis celeberrimi fra-||tris Michaelis Mediolan. ordinis mi-||norū regularis obseruātie opus puti||lissimū p̄ aduentū ⁊ q̄dragesimam de || peccato in genere ⁊ de tribus peccatis || principalibus s. supbia. auaritia ⁊ lu||xuria . . . 286<sup>a</sup>. Deo gratias. Amen.] 288<sup>a</sup>. Incipit tabula sermonū p̄tentōꝝ || in isto secūdo quadragesimali. 289<sup>a</sup>. In noīe patris ⁊ filij ⁊ spūs scī. Amē. || Incipit aliud quadragesimale p̄dicto || annexū. de alijs quatuor vitijs capita-||libus. s. gula. ira. iūidia. ⁊ accidia . . . 447<sup>b</sup>. COLOPHON: Explicit sermonariū triplicatum per || aduentum. in quo tractatur de pecca-||to in generali. Et per duas quadrage-||simas: in quāꝝ vna tractatur de tribō || p̄ctīs p̄ncipalibō. supbia videlicꝫ lu-||xuria ⁊ auaritia cū speciebus ⁊ filia-||bus suis. In alia vō de reliquis q̄tuor || p̄ctīs capitalibō. gula videlicꝫ accidia || ira ⁊ iūidia cū sp̄bō || ac etiā filiabō suis || diffuse describūt. Q̄d quidem cōpila-||tū ē p̄ venerabilem fratrem Michaelē || de Mediolano ordinis mīōꝝ regula-||ris obseruātie verbi dei p̄dicatorem. || Imp̄ssum vō Venetijs p̄ Franciscū de || hailbrun ⁊ Nicolaū de Franckfordia || socios. M. CCCC. LXXVI. || Laus deo.

Quarto. [\*<sup>2</sup>], a-y i-4<sup>10</sup> 5 6 7<sup>8</sup>; [\*\*<sup>2</sup>], A<sup>10</sup> B-P<sup>8</sup> Q R<sup>10</sup> S<sup>8</sup> T<sup>10</sup>. 448 leaves, 1, 287, 447, and 448 blank. 2 columns. 42 lines, 159 × 106 mm. Types: 2, 3 (gothic 75 and 160 mm.). Hain \*4508. Proctor 4166.

Besides describing Carchanus as a Milanese Franciscan, colophons to editions of his *Quadragesimale* in 1487 and 1496 assert of him that 'tum sanctimonia vite: tum feruentissima verbi dei predicatione a deo innumeris meruit corruscare miraculis'. Born in the district of Como, from about 1456 to 1471 he was in high favour with the Sforzas and famous throughout Italy as a preacher. Subsequently he was banished more than once from Milan, apparently for preaching politics. Nevertheless the foundation of the Greater Hospital and of the Mons Pietatis at Milan is attributed to his influence, as well as the amalgamation of all the hospitals at Como. He died in or about 1485 and was subsequently beatified. For Franz Renner see the note to No. 17.

234 × 168 mm. This copy contains only ff. 288-447. As shown in the facsimile here given of leaf 3<sup>a</sup> an inner border and foot-piece and capital A have been painted on the first page of text, in Venetian strapwork on a ground of blue and green, with penwork figures of God the Father and the Holy Dove in the capital, and of a Saint writing (looking up for inspiration) in a roundlet in the border, upheld by two cherubs. Bound in half vellum with paper boards. [10

**MUELLER, JOHANN, [REGIOMONTANUS.]** *Calendarium.*

Venice, Bernhard Maler, Peter Loslein, and Erhard Ratdolt, 1476.

1<sup>a</sup>. AVreus hic liber est: non est preciosior ulla

Gēma kalendario: quod docet istud opus.

Aureus hic numerus: lunę: solisq; labores

Monstrantur facile: cunctaq; signa poli:

Quotq; sub hoc libro terre per longa regantur

Tempora: quisq; dies: mensis: & annus erit.

Scitur in instanti quęcunq; sit hora diei.

Hunc emat astrologus qui uelit esse cito.



Hoc Ioannes opus regio de monte probatum  
 Composuit: tota notus in italia.  
 Quod ueneta impressum fuit in tellure per illos  
 Inferius quorum nomina picta loco.

.1476.

(red) Bernardus pictor de Augusta || Petrus loslein de langencen || Erhardus ratdolt de Augusta.

Quarto. [a<sup>8</sup> b<sup>10</sup> c<sup>14</sup>.] 32 leaves, 19 and 32 being double leaves, pasted together. Maximum height 195 mm., breadth 145 mm. Types 1 and 2 (roman 109 mm. and very small gothic in diagrams). Border 1 (see facs.) Capitals: set 1, rustic forms. Hain \*13776. Proctor 4365. Essling 247.

1<sup>a</sup>, title (the capital A and imprint in red); 1<sup>b</sup>-13<sup>a</sup>, calendar; 13<sup>b</sup>, tabula regionum; 14<sup>a</sup>-18<sup>b</sup>, eclipses; 19, movable diagrams; 20<sup>a</sup>-31<sup>b</sup>, text and tables; 32, movable diagrams.

Johann Müller, the best astronomer of the 15th century, was born in 1436 at Unfing near Königsberg (whence his epithets Regiomontanus and de Montereio), and studied at Vienna. In 1471 he came to Nuremberg and in 1474-5 printed there several astronomical works. Summoned to Rome by Sixtus IV to help reform the calendar he died there in July, 1476, after being rewarded with the Bishopric of Ratisbon.

In his monograph on 'Erhard Ratdolt and his work at Venice' for the Bibliographical Society Mr. G. R. Redgrave suggested that Ratdolt, who ceased paying taxes at Augsburg in 1474, may have spent part of the time before beginning to print at Venice in working under Müller at Nuremberg. His choice of books and early use of printed capitals, which Müller had introduced at Nuremberg, make this not improbable. He did not, however, set up in Venice by himself and cannot have been the most important member of the firm, since in this Latin calendar, and also in the Italian translation of 1476, his name is preceded by those of both Bernhard Maler or Pictor and Peter of Loslein, and during the next two years the names are always given in colophons in the form 'per Bernardum Pictorem & Erhardum ratdolt de Augusta una cum Petro loslein de Langencen correctore ac socio'. Thus Pictor or Maler was the senior partner; whether, as his name suggests, he was also the designer to the firm we do not know. The partnership was dissolved in 1478 (Maler and Ratdolt issuing one book together without Loslein), and thereafter, with one poor exception, Ratdolt gave up making new borders.

An Italian edition of this calendar also issued in 1476, but probably later than this in Latin, omits the disquisition on the true date of Easter and table of its incidence from 1477 to 1531, and thus has 30 leaves instead of 32. Both editions have the same border-pieces, the first ornamental frame bestowed on a title-page, and the same graceful rustic capitals.

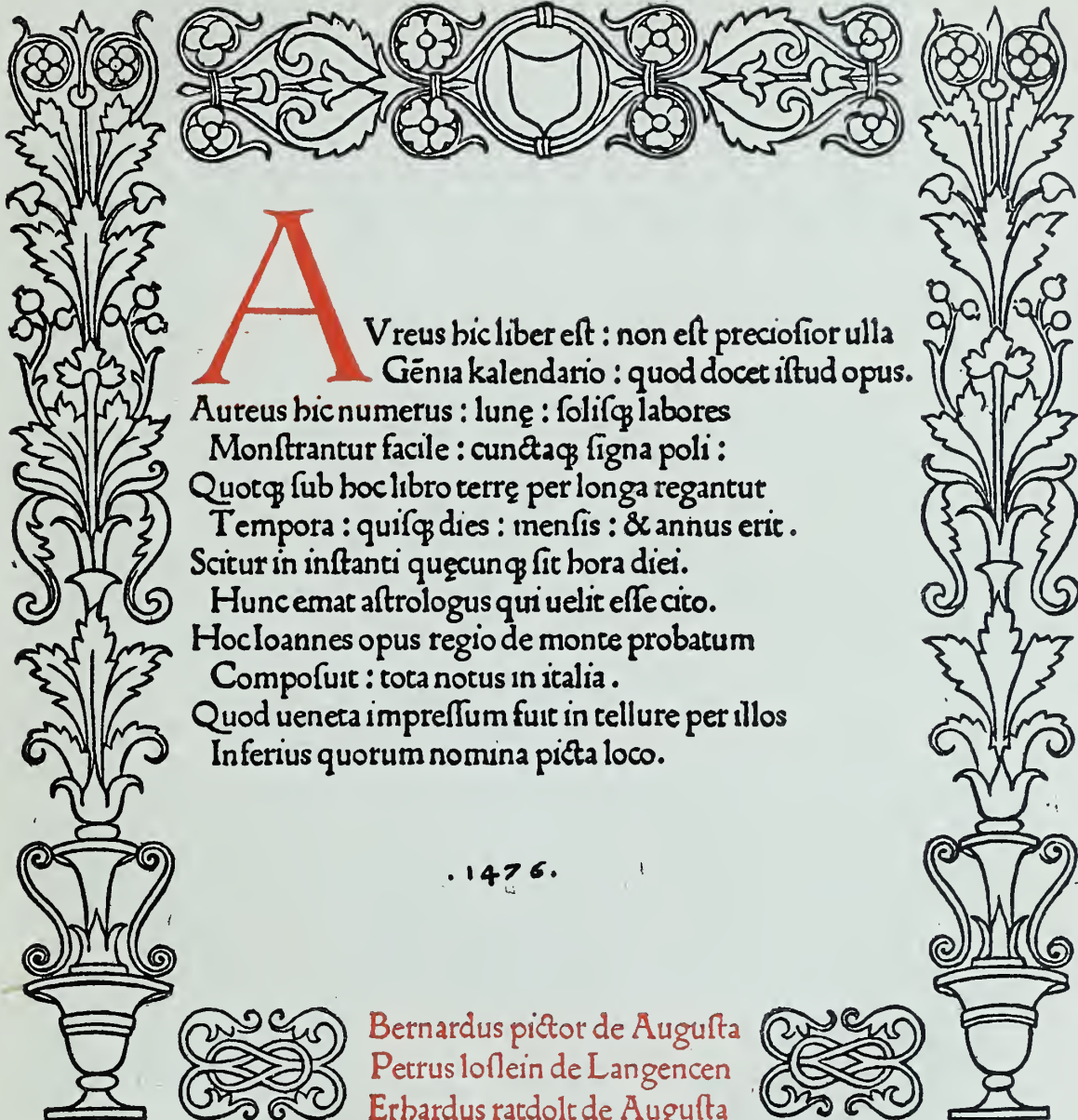
221 x 169 mm. Imperfect, wanting the outer leaves (with diagrams) and the greater part of the 9th and 11th of the last quire. The pooriness of the copy is a little redeemed by the evidence that it was already in England in the reign of Henry VIII, the word 'papa' being everywhere erased and the entry 'Thome Episcopi' for 29 December blotted out, in accordance with the order of 1541. Half bound. With the book-plates of Sir John Fenn and John Frere and the stamp of the Roydon Hall library. [11

PLINIUS SECUNDUS, CAIUS. Historia naturale.

Venice, Nicolas Jenson, 1476.

1<sup>a</sup>. HISTORIA NATVRALE DI C. PLINIO SECONDO || TRADOCTA DI LINGVA LATINA IN FIORENTINA || PER CHRISTOPHORO LANDINO FIORENTINO || AL SERENISSIMO FERDINANDO RE DI NAPOLI. ||| PROHEMIO. 413<sup>b</sup>. COLOPHON: OPVS NICOLAI IANSONIS GALLICI ||| IMPRESSVM ||| ANNO SALVTIS .M. CCCC. LXXVI. ||| VENETIIS.





**A**Vreus hic liber est : non est preciosior ulla  
Gēnia kalendario : quod docet istud opus.

Aureus hic numerus : lunę : solisq; labores  
Monstrantur facile : cunctaq; signa poli :  
Quotq; sub hoc libro terre per longa regantur  
Tempora : quisq; dies : mensis : & annus erit .  
Scitur in instanti quęcunq; sit hora diei.  
Hunc emat astrologus qui uelit esse cito.  
Hoc loannes opus regio de monte probatum  
Composuit : tota notus in italia .  
Quod ueneta impressum fuit in tellure per illos  
Inferius quorum nomina picta loco.

. 1476 .

Bernardus pictor de Augusta  
Petrus loslein de Langencen  
Erhardus rardolt de Augusta

11. JOH. MUELLER: CALENDARIUM. Venice, 1476. Title-page.



Folio. [a-v<sup>8-12</sup> x<sup>8</sup> y<sup>10</sup> z<sup>6</sup> A<sup>10</sup> B<sup>6</sup> C<sup>10</sup> D-N<sup>8-12</sup> O-R<sup>8-10</sup> S<sup>10</sup> T<sup>8</sup> V<sup>10</sup>.] 414 leaves, the last blank. 50 lines, 278 × 158 mm. Type 1<sup>c</sup> (roman 112 mm.). Capital spaces, with guide-letters. Hain \*13105. Proctor 4099.

Perhaps the first book printed by Jenson in 1476 with this type after it had been recast on a slightly smaller body, between 2 and 3 mm. less than in its first state. The type is thus unusually fresh, and moreover the presswork is much more uniform than was usual with Jenson. Cristoforo Landino, one of the most famous Florentine scholars of his day, was born in 1424, became professor of belles lettres at Florence in 1457, and died at Prato Vecchio in 1504.

413 × 260 mm. The margin of the first page of Book ii and the blank spaces left for initials have been filled with decorative borders and painted capitals. Smaller capitals supplied in red and blue alternately. [12

## APPIANUS. *Historia Romana*.

Venice, Bernhard Maler and Erhard Ratdolt with Peter Loslein, 1477.

Part I. 2<sup>a</sup>. P. Candidi in libros Appiani sophistę Alexandrini ad Nico-||laum quintū summū pontificem Prefatio incipit felicissime. 3<sup>a</sup>. Appiani sophistę Alexandrini Romanę || historię proœmium foeliciter incipit. 132<sup>a</sup>. COLOPHON: Appiani Alexandrini sophistę Romanorum liber finit || qui Mithridaticus inscribitur. Traductio .P. Candidi. || Impressum est hoc opus Venetijs per Bernardū picto-||rem & Erhardum ratdolt de Augusta una cum Petro || loslein de Langencen correctore ac socio. Laus Deo. || .M. CCCC. LXXVII.

Part II. 2<sup>a</sup>. Ad diuum Alfonso Aragonum & utriusq; Sicilię || regem in libros ciuiliū bellorū ex Appiano Alexan-||drino in latinū traductos Prefatio incipit felicissime. 212<sup>a</sup>. COLOPHON: Appiani Alexandrini sophistę Romanorū liber finit || qui Celticus inscribitur. Traductio .P. Candidi. || Impressum est hoc opus Venetijs per Bernardū picto-||rem & Erhardum ratdolt de Augusta una cum Petro || loslein de Langencen correctore ac socio. Laus Deo. || .M. CCCC. LXXVII.

Quarto. Part I: a-i<sup>10</sup> k-n<sup>8</sup> o<sup>10</sup>. 132 leaves, the first blank. Part II: a-c<sup>10</sup> d<sup>12</sup> e-x<sup>10</sup>. 212 leaves, the first blank. 32 lines, with marginalia, 176 × 110 (150) mm. Type 1 (roman 110 mm.). Hain \*1307 (2 and 1). Proctor 4367 and 4368. Essling 221.

The second portion of this translation of the remnants of Appian's Roman History had already been printed by Vindelinus de Spira in 1472, and this may have been the reason which caused Hain to catalogue the whole work under the heading 'De bellis ciuilibus romanis' and to place Part i (liber Libycus, Syrius, Parthicus, Mithridaticus) after Part ii (libri quinque de bellis ciuilibus, liber Illyricus, liber Celticus). Appian, who lived in the 1st cent. A.D., wrote his work, a mere compilation, in 24 books, of which eleven survive. His translator, Petrus Candidus December, was not highly esteemed in his own day and modern critics call his version 'barbarous'. He died at Milan in the year this book was printed, aged 78.

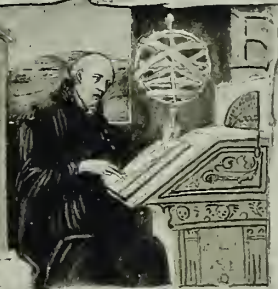
The first printed page of Part i has a full trellis-work border in a single piece, with a blank shield at the foot; that of Part ii a similar border of three sides, leaving the outer margin clear. Part i has four and Part ii five large capitals (48 × 42 mm.) in the same style; the latter has also four varieties of L in a smaller set (24 × 24 mm.). One or other of the borders is mostly found printed in red.

282 × 210 mm. A fine copy bearing the arms of an early Italian owner and afterwards belonging to the Dominican monastery at Rottweil. The first border is printed in red. Initial strokes are added in yellow. In an early blind stamped binding bearing fourteen rows of small rectangular stamps (cross keys, oak leaf and acorn, and pelican) alternated with rules. [13



LIBRO SECONDO DELLA HISTORIA NATVRALE DI C. PLINIO SECONDO TRADOCTA DI LINGVA LATINA IN FIORENTINA PER CHRISTOPHORO LANDINO FIORENTINO AL SERENISSIMO FERDINANDO RE DI NAPOLI.

SEL MONDO HA TERMINI ET SEE VNO / CAPITOLO PRIMO.



L MONDO ET QVESTO ELQVALE PER altro nome Anoi piace chiamare Cielo : elquale intorno gyando tutte lechofe chuopre: E giusta chofa credere che fia deita etherna & infinita : Ne mai generata: Ne mai da douere perire. Ricerchaſ lechofe extrifeche di choflui neſappiene alhuo mo: ne comprendere lepuo la congeſtura delhūa na mente. Sacro e & etherno & ſaia miſura. Tutto nel tutto: Anzi eſſo e tutto & e infinito : ma ſimile al finito . Di tutte lechofe e certo & ſimile a lincerto. Di fuori & dentro ogni chofa i ſe Abbraccia. Lui medefimo e opera della natura : & e eſſa

natura. Furore ſaia fallo moſſe alchuni A pefare la miſura ſua: & dipoi Ardire expor la. Furono etiam moſſi da furore quegli equali prendendo occaſione di qui innumera bili mondi eſſere affermorono: Onde altrettante nature delle choſe fuſſi neceſſario credere. Et pure ſe in una natura tutti ſi poſaſſino: Sarāno conſtrecti credere che altrettā ti ſieno eſoli: Altre tante le lune & laltre immente & innumera bili ſtelle ſimilmente ſe no multiplicare. Ilperche nimaſſi occupati nella medefima inueſtigazione : non hauendo per queſto trouato el fine che diſiderano. Et ſe pure uogliamo attribuire alla natura: laquale e arteſice delluniuerſo che eſſa habbi prodocto lechofe in infinito: qto e piu facile intenderlo in uno mondo ſolo: maxime eſſendo quello ſi grande opera: Furore e per certo: Furore non piccholo Vſare di quello : Et chome ſe gia lechofe dentro allui poſte anchora anoi incerte ci ſieno note Inueſtigare quelle di fuori: Sumando che chi non ſa la miſura di ſe poſſi conſeguire quella d'alchuna altra chofa. O che lamente humana poſſi uedere quello che il mondo inſe non cape.

DELLA FORMA DEL MONDO. CAPITOLO. II.

**E** L nome in prima & dipoi il conſenſo di tutti glihuomini equali dicono el mōdo orbe cioe tondo: Dimoſtrano la forma del mōdo eſſere ridocta in tondo pfecto. Ne macono glargomenti aprouare queſto medefimo: perche tale figura da tutte le ſue parti richade in ſe medefima: & da ſe medefima puo eſſere ſoſtentata: & in ſe ſi chiude & contiene: ne d'alchuna commiſſura o cōgiunctura ha di biſogno: ne fine o principio in alchuna ſua parte ſente. Preterea al moto e quale ha affare el mondo chome pocho diſotto dimoſtreremo: Tale figura e aptiſſima. Et finalmente glochini e danno uero giudicio: Concioſia che il conuexo & il mezo della forma ſpericha da ogni parte ſi uede: Ilche in altra figura non puo addiuenire che nella ſpericha cioe tonda.

DEL MOTO SVO. CAPITOLO. III.

**E** L naſcimēto & locaſo del ſole manifeſtamente Ci dimoſtrano : che in ſpatio di xxiii. hore Queſta ſpericha machina fa tutta la ſua circolare reuolutione: laquale ethe malmente ſenza alchuno ri poſo & con celerita inenarrabile Gira. Ne ſi puo facil mēte intēdere ſe el ſuono: elquale naſcie della ſiduo uoltare di tanta machina e imēſo? & per queſta chagione uincendo el ſenſo dellaudito non altrimenti ſi poſſa udire che









CEPIO, CORIOLANUS. Res gestae Petri Mocenici.

Venice, Bernhard Maler and Erhard Ratdolt with Peter Loslein, 1477.

2<sup>a</sup>. Coriolanus Cepio Clarissimo uiro Marco An-||tonio Mauroceno equiti apud illustrisimū du-||cem Burgundię Venetorū oratori felicitatem. 3<sup>a</sup>. Coriolani Cepionis dalmatę Petri Moce-||nici Imperatoris gestorum liber primus. 53<sup>b</sup>. COLOPHON: Impressum est hoc opusculum Venetijs per || Bernardum pictorem & Erhardum ratdolt || de Augusta una cum Petro loslein de Lan-||gencen correctore ac socio. Laus Deo. || M. CCCC. LXXVII.

Quarto. a-f<sup>8</sup> g<sup>6</sup>. 54 leaves, the first and last blank. 23 (-25) lines, 137 × 83 mm. Type 1 (roman 110 mm.). Hain \*4849. Proctor 4369. Essling 254.

Coriolanus Cepio was an officer in the Venetian army and accompanied Pietro Mocenigo in the expedition against the Turks occasioned by their capture of Chalcis, the chief town of Euboea (Negroponte), in 1470. Euboea, which had been held by the Venetians for two and a half centuries, was not regained, remaining Turkish until 1830; but Mocenigo captured Smyrna, secured the protectorate of Cyprus, and defeated the Turks at Scutari, where he died in 1476.

The ornamental border to the Cepio is certainly the best cut and perhaps the most beautiful of the seven designs used by Ratdolt at Venice, but has been very much vulgarized of recent years by reproductions for commercial purposes.

200 × 137 mm. Early 19th century blue morocco. From the Inglis collection, but without the usual insertions of woodcuts and engravings from other books, such as are found in No. 16. [14]

ARTE DEL ABACO. Treviso, [Michele Manzolo,] 10 December, 1478.

1<sup>a</sup>. Incomincia vna practica molto bona et vtile: || a ciaschaduno chi vuole vxare larte dela merchaz||dantia. chiamata vulgarmente larte de labbacho. 62<sup>a</sup>. COLOPHON: A Triuiso :: A di. 10. Decēbꝛ :: .1478.

Quarto. [a-f<sup>8</sup> g<sup>6</sup> h<sup>8</sup>.] 62 leaves. 32 lines, 128 × 73 mm. Type 1 (gothic 80 mm.). Hain 1863.

Michele Manzolo of Parma was the second printer at Treviso, beginning work in April, 1476, just when Gerard Lisa was on the point of leaving for Venice.

This is the earliest printed book on Arithmetic and one of the earliest in which arabic numerals are found in use. As its title shows, it was written for the instruction of youths about to engage in commerce, and it leads up to such problems as the following, which illustrates also the working of the temporary partnerships which figure largely in the early history of Italian printing. Three men, Thomaxo, Domenigo, and Nicolo, form a partnership. Thomaxo on 1 Jan. 1472 put in 760 ducats and on 1 April took out 200. Domenigo on 1 Feb. 1472 put in 616 ducats and on 1 June took out 96. Nicolo on 1 Feb. 1472 put in 892 ducats and on 1 May took out 252. On 1 January, 1475, they found their profits were 3168 ducats 13½ grossi; what was each man's share? The answer is 1052 ducats 11 grossi 8 pizzoli to Thomaxo, 942 d. 3 g. 21 p. to Domenigo, 1173 d. 22 g. 17 p. to Nicolo. A gold ducat at this time had a weight equivalent to about 9s. 6d. 24 grossi made a ducat and 32 pizzoli a grosso.

Leaf 62<sup>a</sup> here reproduced, according to an excellent custom of the earlier Italian printers, gives the register of the sheets, i.e. the first word of the first page of each sheet in the successive quire, thus showing at a glance how the book was made up and greatly



facilitating collation. After the registro comes the aphorism: Che zuoua la virtu a chi non se affadica? Niente — What does ability profit the idle? Nothing. The decorative effect given to the page by very simple means is notable.

**Questo e lo registro de li quaderni de la presente  
opera.**

Incommuntia  
tia.de la  
E per inten  
numero:

che.2.e di  
segondo  
lo.8.poi  
cauare:ma

iongere a  
fa.8. fiche  
Se tu vo  
8 2 9

puoua de  
apresslo.4 1.  
.1.che auanza  
9 8 7 5

Se.5.e  
Segondo  
se onza.1.  
precedente

La terza  
8  
i 8 9 4  
3 ho bz

2 4)  
Nicolo messe  
i 5 2 0 9 1

E quante  
Fonti a  
Uno maran  
e doue tu

**Che zuoua la virtu a chi non se affadica:  
Niente**  
**Al Triufo :: Al di.10.Decēbz :: .14 78.**

185 × 123 mm. The third and fourth sheets of the first quire are bound after the first and second instead of being placed within them. This is apparently the copy sold in the Libri Sale, April, 1861, no. 470. The only other known, from the Pinelli and Wodhull collections, is now in the library of Mr. Plimpton of New York. Vellum. [15]

**MELA, POMPONIUS.** *Cosmographia siue De situ orbis.*  
Venice, Bernhard Maler and Erhard Ratdolt with Peter Loslein, 1478.

1<sup>a</sup> (red): Pomponij Melleꝛ Cosmographi de || situ orbis liber primus. Proœmium. 48<sup>b</sup>.  
COLOPHON: Impressum est hoc opusculum Venetijs per || Bernardū pictorem & Erhardum  
ratdolt de || Augusta una cū Petro loslein de Langencen || correctore ac socio. Laus Deo. ||  
.M. CCCC. LXXVIII.



Quarto. a-f<sup>8</sup>. 48 leaves. 26 lines and marginalia, 142×79 (118) mm. Type 1 (roman 110 mm.). Hain \*11016. Proctor 4373. Essling 273.

The editio princeps of Pomponius Mela (the first Roman writer on geography) was printed by Ant. Zarotus at Milan in 1471. Ratdolt and his partners are said to have published an edition in 1477 as well as in 1478, but this seems doubtful.

With the same ornamental border as the Cepio and four capitals of various sizes. That at the beginning of Book i is printed in red.

210×152 mm. With the book-label of Charles Inglis, M.D., who has pasted part of a woodcut at the beginning and inserted at the end a map of the world by Ro. Vaughan. Early 19th century purple morocco, with doublure. [16

## SACROBUSTO, JOHANNES DE. Sphaera Mundi.

Venice, Franz Renner, 1478.

1<sup>a</sup> (red): Iohannis de sacrobusto anglici uiri cla-||rissimi Spera mundi feliciter incipit. 28<sup>a</sup>. Iohannis de sacrobusto anglici uiri cla-||rissimi Spera mundi feliciter explicit. 29<sup>a</sup> (red): Gerardi cremonensis uiri clarissimi || Theorica planetarū feliciter incipit. 48<sup>b</sup>. COLOPHON: Explicit Theorica planetarum Gerardi cre-||monensis astronomi celebratissimi. Impressa || Venetijs per Franciscū renner de Hailbrun. || M.CCCC.LXXVIII. || P. Franciscus niger Venetus. lectori felicitatē. [Three elegiac couplets.] || Bene Vale.

Quarto. a b<sup>8</sup> c d<sup>6</sup>; e f<sup>10</sup>. 48 leaves. 25 lines, with marginalia, 135×79 (114) mm. Types 5 and 6 (roman 108, gothic 65 mm.). Hain \*14108. Proctor 4175. Essling 257.

With eleven woodcut diagrams, and ornamental capitals on a black ground. In his monograph on Ratdolt, Mr. Redgrave, after showing that Renner's edition of the Cosmographia of Pomponius Mela was based on Ratdolt's, suggests that this was the case also with his Dionysius de Situ Orbis and this work by Sacrobusto; but at least in this last instance Renner seems to have been first in the field, Ratdolt's earliest known edition appearing in 1482 and containing an attack by Johann Müller on the treatise of Gerardus Cremonensis which Renner had included. Gerardus was an astronomer of the 12th century (1114-87) connected with Toledo; Sacrobusto was an Englishman, John Holywood, a native of Halifax, who flourished in the first half of the 13th century and died at Paris. Twenty-five editions of his Sphaera Mundi were printed in the 15th century and forty in the 16th, though it had no real value. Franz Renner of Hailbronn, save for the three cosmographical works already mentioned, all printed in 1478, was a publisher of Latin theology, who worked at Venice from 1471 to 1483, during which time he produced some forty books, rather more than half of which he printed in conjunction with successive partners (Nicolaus de Francfordia and Petrus de Bartua).

199×144 mm. Some of the diagrams are coloured. 16th century binding with centre-piece of Christ seated behind an altar. [17

## GUIDO DE CAULIACO. Chirurgia, italice, Paulo Varisco interprete.

Venice, Nicolaus Girardengus, 2 November, 1480.

2<sup>a</sup>. Nel nome de dio cōmēza lo inuētario || ouer colectorio che apartiē ala parte d' || la cirogia: cōposto e compido del año || de la incarnation del nostro signore || M.ccc.lxiii. p lo clarissimo e famoso do||tor maistro. Guidon de gualiaco ciroi||co i lo clarissio studio de mompolier. || Rubrica. || 239<sup>b</sup>. COLOPHON: Finisse la clarissima opera in chyrur||gia de lo excellentissimo doctor Gui||don de gualiaco. Perfectamente cor||recto. Et impresso per maistro Ni-||colo girardengho da noue: In uene||sia nel .Mcccc.lxxx. a di do del mese || de



nouembro Ad laudem omnipo||tentis dei qui regnat trinus & unus i || secula seculorum Amen. || 240<sup>a</sup>. REGISTRVM || . . . El correctore de la presente opera e stado lo egregio & famosissimo ho-||mo Miser Maistro Paulo Varisco eximio doctor artiũ et medicie. El qual cõ || maximo studio ha traduto & correcto integralmente tutto questo tractado || de uerbo ad uerbum a laude & gloria del omnipotente Dio. Amen.

Folio. a<sup>8</sup> b<sup>4</sup> c<sup>8</sup> d<sup>10</sup> e f<sup>8</sup> g-k<sup>10.8</sup> l-n<sup>10</sup> o<sup>8</sup> p Q R<sup>10</sup> S T<sup>6</sup> r-u<sup>8</sup> x-z<sup>6</sup> A-C<sup>6</sup> D<sup>10</sup>. 240 leaves, the first blank. 2 columns. 38 lines, 217 x 140 mm. Type 1 (roman 114 mm.). Reichling ii. 146.

The author of this treatise, Guy de Chaulieu, studied at Montpellier under Raimond Lull, and became papal physician to Clement VI and Urban V at Avignon, dying in or after 1363. Besides this work on surgery he wrote a description of the Black Death of 1348. His translator, Paulus Variscus, was an Italian physician of Padua and Venice, and was alive in 1491. The printer, Nicolaus Girardengus, worked at Venice from 1478 to 1482, during 1483-4 at Pavia, and in 1484 printed a book at his native town, Novi.

296 x 203 mm. Half vellum.

[18]

## ROLEWINCK, WERNER. Fasciculus Temporum.

Venice, Erhard Ratdolt, 24 November, 1480.

2<sup>a</sup>. ¶ Tabula brevis ⁊ utilis super libello || quodā qui diciť fasciculus temporum : || ⁊ vbi inueniť punctus ante numerũ est || in primo latere : vbi ʒo post in secundo || latere : Incipit feliciter. 9<sup>a</sup>. GEneratio ⁊ generatio laudabit opa tua . . . 10<sup>b</sup>. ¶ Fasciculus tempoz : omnes antiquorũ chronicas complectens : Incipit feliciter. 76<sup>a</sup>. COLOPHON: ¶ Explicit chronica que diciť Fasciculus tempoz : edita p quendā carthusiẽsem. Nunc secũdo || emendata cum quibusdā additionib<sup>9</sup> : vsq; ad hec nostra tempora. Venetijs impressa : cura || impensisq; Erhardi ratdolt de Augusta. Anno dñi. M. CCCC. LXXX. xxiiij. menß nouem||bris. Xisto .iiij<sup>o</sup>. pontifice maximo ⁊ Ioanne mocenico : Duce lxxv<sup>o</sup> hui<sup>9</sup> alme vrbis Venetj. || Laus Deo.

Folio. [\*<sup>8</sup>; a-h<sup>8</sup> i<sup>4</sup>.] 76 leaves, the first blank, 9-76 numbered 1-68. 49 lines and numeration, 184 (191) x 120 mm. Type 4 (gothic 75 mm.). Hain \*6926. Proctor 4379. Essling 277.

The first authorized edition of this summary chronicle, illustrated with ten rude cuts, was printed at Cologne in 1474 by Arnold ter Hoernen, to whom the author, a Cologne Carthusian, entrusted this and a dozen other of his works. It had probably been preceded by an unauthorized edition printed by Nicolaus Gotz. In 1479 an edition was printed at Venice by Georg Walch, brought down to the death of Charles the Bold, and with a good little picture of Venice and ornamental G in addition to the usual conventional cuts. Ratdolt here imitates, not without improving, both the G and the picture of Venice; but he adds other cuts, bringing the total number to 19 different ones, some of which are used five or six times, and brings down the chronicle to the siege of Rhodes in 1480.

275 x 200 mm. Niger morocco by Douglas Cockerell.

[19]

## JOSEPHUS, FLAVIUS. De bello Judaico. De antiquitatibus Judaeorum.

Verona, Pierre Maufer, 25 December, 1480.

2<sup>a</sup>. IOSEPHI MACHACIAE FILII HEBRAEI GENERE || SACERDOTIS EX HIEROSOLYMIS DE BELLO || IVDAICO LIBER .I. 211<sup>b</sup>. COLOPHON: Impressum i inclyta ciuitate Veronæ || per Magistrum Petruz Maufer Gal-||licum. Anno salutis. M. cccc. lxxx || octauo kalendas Ianuarii : Pontifice || maximo Sixto quarto : & illustrissi-|| mo Venetoꝝ duce Ioāne Mocenigo. 212<sup>a</sup>. (Register:) a || Primũ uacat || . . . LAVS || DEO || FINIS. [Outside register: 1<sup>a</sup>. Ludouicus Cendrata Veronẽsis clarissimo eqti aurato domino dño An||tonio donato patrĩtio Veneto urbis Veronæ prætori salutem.]



Folio. a<sup>10</sup> b<sup>8</sup> c<sup>6</sup> d-k, kk, l-x<sup>8</sup> y<sup>6</sup>; A-C<sup>8</sup> D<sup>6</sup>; [\*<sup>2</sup>]. 214 leaves, the first blank. 36 lines, 199 x 121 mm. Type 6 (roman 106-107 mm.). Hain \*9452. Proctor 6918.

2-182, De bello iudaico; 183-211, De antiquitatibus Iudaeorum; 212<sup>a</sup>, register; 212<sup>b</sup>, blank; 2 extra leaves, letter from Ludovico Cendrata to Antonio Donato and three sets of verses.

According to Hain the letter of Cendrata is dated Veronæ pridie Kalendas decembris. M. CCCC. LXXX., and was thus written not quite a month before the completion of the book. From one of the poems it appears that Innocens Ziletus, who had previously helped in producing the one book printed at Pogliano, six miles from Verona, was concerned also in the production of this book, which may perhaps help to explain Pierre Maufer's having been able almost simultaneously to turn out the first part of Hain \*2572 at Venice. Ludovico Cendrata is said to have early distinguished himself both in Latin and Greek. The present, however, is his only work of any importance. He seems to have been mainly occupied in begetting thirty-two children by one wife. (See Giuliani, Della lett. Veronese.)

288 x 194 mm. Without the extra leaves. Illuminated capital (red and blue) and half-border to the beginning of the text, and painted blue and red capitals to the other books. With the book-plate of Walter Sneyd. [20]

## PULCI, LUCA. Epistole.

Florence, Antonio Miscomini, 1 February, 1481.

1<sup>a</sup>. PISTOLE DI LVCA DE PVLCI || AL MAGNIFICO LORENZO || DE MEDICI. 51<sup>a</sup>. COLOPHON: Impressum Florentię per me Antonium || Bartolomei Miscomini. A.D. M. CCCC. || LXXXI. Die. primo februarii. Feliciter.

Quarto. a-f<sup>8</sup> g<sup>4</sup>. 52 leaves, the last blank. 24 lines, 134 x 78 mm. Type 3 (roman 112 mm.). Hain 13571. Proctor 6139.

Luca Pulci died in 1468 when only twenty-two. The eighteen letters which he dedicated to Lorenzo de' Medici deserve some fuller title, if only to distinguish them from the prose correspondence of Luigi Pulci with Lorenzo. They are poems in the character of ancient lovers, first a man to a woman, then a woman to a man, beginning with 'Lucretia a lauro' and 'Iarba Re africano a Dido di Sydonia Regina di Cartagine' and ending with 'Marco bruto ad Portia' and 'Cleopatra ad Cesare Augusto'.

Antonio Miscomini printed at Venice first in partnership in 1472, afterwards by himself, 1476-8. This is one of his earliest books after his removal to Florence, where he worked from 1481 to 1495, and is printed in an excellent fount of roman type.

215 x 140 mm. Modern half-binding.

[21]

## THOMAS AQUINAS. Super quarto libro Sententiarum.

Venice, [Johann Herbort] for Johann of Cologne, Nic. Jenson  
and partners, 24 June, 1481.

2<sup>a</sup>. Sancti Thome de Aquino ordinis predicatorū || super quarto libro sententiarū preclarum opus feliciter incipit. 300<sup>b</sup>. COLOPHON: Opus p̄clarū sacre pagine doctoris eximij san-||cti Thome de aquino super quartum sententiarū || impendio Iohannis de Colonia: Nicolai Ienson || sociorūq̄ summa cū diligētia Venetijs imp̄ssum || finit: Anno salutis dñice. Mccccxxxxj. octauo ca-||lendas Iulij. || Laus deo. [Device of the Company in red.] 301<sup>a</sup>. Incipit tabula huius libri. 307<sup>b</sup>. Finis tabule. 308<sup>a</sup>. Regstrium... END: Finis: laus deo.



Folio. a-z A-C<sup>10</sup> D<sup>8</sup> E-H<sup>10</sup>. 308 leaves, the first blank. 2 columns. 56 lines and head-line, 208 (223) × 141 mm. Types 5 and 6 (gothic 170 and 75 mm.). Hain \*1484. Proctor 4680.

After printing a few books at Padua, 1475-80 (see the note to No. 26), Johann Herbort moved to Venice, and in 1481 produced several books for Johann of Cologne and Co., a partnership which retained the name of Jenson although he had died in 1480.

311 × 209 mm. Without the blank leaf. Illuminated capital and scrolls in green and mauve on 2<sup>a</sup>. Small capitals and paragraph-marks in blue and red. A few early notes. Bound in original boards covered with stamped leather painted in green and red, rebacked; bosses and remains of clasps. [22]

## DANTE ALIGHIERI. Divina Commedia.

Florence, Niccolò di Lorenzo, 30 August, 1481.

1<sup>a</sup>. COMENTO DI CHRISTOPHORO LANDINO FIORENTI||NO SOPRA LA COMEDIA DI DANTE ALI||GHIERI POETA FIORENTINO. 13<sup>a</sup>. CANTO PRIMO DELLA PRIMA CANTICA O VERO || COMEDIA DEL DIVINO POETA FIORENTINO || DANTE ALEGHIERI: CAPITULO PRIMO: || 386<sup>b</sup>.  
COLOPHON:

FINE DEL COMENTO DI CHRISTO-  
PHORO LANDINO FIOREN  
TINO SOPRA LA COMEDIA DI DAN  
THE POETA EXCELLENTIS  
SIMO. ET IMPRESSO IN FIRENZE  
PER NICHOL DI LORENZO  
DELLA MAGNA A DI .XXX. DA  
GOSTO .MCCCC. LXXXI.

Folio. [\*]<sup>12</sup>; a<sup>10</sup> b<sup>8</sup> c-e<sup>10</sup> f<sup>8</sup> g<sup>10</sup> h i<sup>8</sup> l<sup>10</sup> m n<sup>8</sup> o-r<sup>10</sup> s<sup>6</sup>; aa-gg<sup>10</sup> hh<sup>12</sup> ll mm<sup>10</sup> oo<sup>6</sup>; aaa<sup>8</sup> B-H<sup>10</sup> I<sup>6</sup> L<sup>12</sup>. 370 leaves, 12, 167, 369, and 370 blank. 14<sup>a</sup>: 60 lines of small type and head-line, 271 (282) × 170 mm. Types 4<sup>b</sup> and 5 (roman 116 and 92 mm.). Hain \*5946. Proctor 6120.

Niccolò di Lorenzo, the fourth printer at Florence, issued his first book in July, 1477, and in the following September issued the Monte Santo di Dio of Antonio Bettini with three pictorial illustrations engraved on copper, the first use of this form of decoration in the whole edition of any printed book. Two of the three plates were very successful, and Niccolò conceived the ambitious design of illustrating the Divina Commedia with a series of engravings. Plates were prepared for the first nineteen cantos, based on portions of the designs of Botticelli, and usually said, though on no strong evidence, to have been executed by Baccio Baldini. The printer, however, had complicated his task by adding to his text the bulky commentary of Landino (a Florentine professor of belles lettres, b. 1424, d. 1504), and the arrangement of his page and double printing of letterpress and engravings proved too burdensome. In most copies only the first and second plates are printed on the book's own paper, the others being either omitted altogether or separately printed and pasted in their places. In a few, of which this is one, the plate for Canto ii is repeated at the head of Canto iii. Although these illustrations were cut short at Canto xix, they influenced those of the Brescia and Venice editions of 1488 and 1491.

414 × 275 mm. From the library of Lord Amherst of Hackney. Beneath the colophon is the signature 'G. Storck a Milano 1806', and the brown russia leather binding appears to be about that date. At this or some earlier date it may have been completed from another copy, as it not only has all the four blank leaves, but leaf 13 is in duplicate.

[23]



BARBERIIS, PHILIPPUS DE. Opuscula.

Rome, Joannes Philippi de Lignamine, 1481[-1482].

1<sup>b</sup>. IOANNIS PHILIPPI DE LIGNAMINE EQUITIS SICVLII. AD SIXTUM .IIII. PONT. MAX. PREFATIO. 82<sup>a</sup>. COLOPHON: Impressum Ro. An. dñi. MCCCCLXXXI. Se || dñe Sixto .iiii. Pont. Max. An. eius Vndecimo || Die prima Mensis Decembris. Felicitur.

Quarto. [A<sup>8</sup> C<sup>6</sup> (Db) c-h<sup>8</sup> i<sup>4</sup>.] 82 leaves. 27 lines, 154 × 84 mm. Type 2 (roman 114 mm.). Hain 2455. Proctor 3961.

The printer of this book was a native of Messina who became papal physician to Sixtus IV. He printed some forty books in the years 1470-6, and then ceased work for some time, possibly because the death of the Pope obliged him to leave Rome to escape the numerous enemies to whom he alludes in the dedication of the *Chronica Summorum pontificum* which he edited and printed in 1474. In 1481 he resumed printing, but only issued two books in addition to this. Filippo de' Barbieri, a Dominican and an inquisitor, was a contemporary and like his printer a Sicilian.

The bibliographical puzzle which this book presents has recently been cleared up by the discovery that there are two issues identical as regards 52 of their leaves including that which gives the register and colophon. The earlier issue consisted of only 70 leaves [1<sup>a</sup>; a-h<sup>8</sup> i<sup>4</sup>], of which the first two were added after the book was printed while the other nine quires agree with the register. The contents of this original issue were as follows:

\*1, 2, Lignamine's letter to the Pope; a 1-4, note on points of difference between S. Jerome and S. Augustine; a 5-b 2, six leaves containing outline woodcuts of Sibyls with text beneath them; b 3-i 4 as in this issue. Either to meet the competition of Riessinger's edition (see next entry) or because his fellow countryman and kinsman the author supplied him with additional copy, Lignamine must have determined to enlarge the book almost as soon as it was issued. The 12 woodcuts of the Sibyls were replaced by new ones, and each is now followed by a cut of a prophet, and the double series of 24 woodcuts by pictures of Christ, John Baptist, the Virgin adoring the Holy Child, and Plato, the designs, which must themselves have been rather fantastic though often full of life, being sadly spoilt by bad cutting. The prefatory letter to the Pope takes note of these additions by inserting the words '& prophetarum' in the third line of 2<sup>b</sup>. It also omits the three lines 'quæ sane opuscula dicata fuerunt Oliuero caraffa Neapolitano: et Marco barbo sancti Marci cardinalibus: ac Ioanni prothonothario Regis anglie oratori', Lignamine having awakened to the fact that it was superfluous to write to the Pope about previous dedications. Otherwise the letter in the reprint follows the original, and so do the first seven and a half pages of text, after which were inserted eight and a half new pages from S. Augustine's *De Ciuitate Dei*. Next come the 14 leaves (B 3-D 2) containing the 28 new illustrations. Four leaves (b 3-6) of the old issue were then utilized, though the word 'peccator' with which they begin betrays their origin, as it is the last word of the description of the Sibylla Agrippa. After these four leaves two others had to be reprinted (D 7, 8), because their corresponding halves had been cancelled, and thenceforward the old sheets were used without interruption.

191 × 135 mm.

[24

BARBERIIS, PHILIPPUS DE. Opuscula.

Rome, [Sixtus Riessinger and Georg Herolt, 1482.]

1<sup>b</sup>. TRACTATUS. SOLLEMNIS. ET. UTILIS || editus per religiosum uirum magistrum Philippum || Syculum Ordinis predicatorum Sacre theologie || professor integerrimum in quo infrascripta per pulchre compilauit ||

In primis discordantias nonnullas inter sanctos Euangelistam Hieronymum et Aurelium Augustinum Sancte || ecclesie doctores circa quas plurimas doctorum || aliorum opiniones adducit ||



Secundo duodecim sibillarum uaticinia que de || christo ediderūt cum earum figuris  
proporciona||tis ||

Tercio Carmina Probæ Centone Clarissime fœmine Romæ que ex Maronis carminibus ad corroborationē ueteris nouiq; testamēti diuino ingenio excerptis ||

Quarto diui Athanasy Simbolū Quicūq; uult || saluus esse Cum beati Thome aquinatis  
exposi-||tione ||

Quīto Domicā Orationē per eundē beatū Tho||mā pulcherrime explanatā ||





edition, which probably appeared between the two issues of that by de Lignamine, the designs, though better cut than in its rivals, still obviously fail to do justice to the originals, some of which, e.g. the 'Sibylla Chimica' and 'Phrigia', must have been very fine. The capitals, in which the letters with interlacements stand out in white on a slightly dotted black background, belong to the set a few of which are found stamped in some copies of books printed by Sweynheym and Pannartz, where they are completed by border ornaments. The letters themselves are closely similar to those used by Johann Müller of Königsberg in books which he printed at Nuremberg before coming to Rome. Sixtus Riessinger, the printer, had introduced the art into Naples in 1471, and produced there some fifty or sixty incunabula. In 1483 he moved to Rome, where he printed a few books with the type of Herolt.

210 × 145 mm. Woodcuts uncoloured. Modern vellum. With it is bound the *Dialogus Ant. Mar. Visdomini de Ocio et Sibyllis* (Bologna, 1500). [25]

## ARISTOTELES. *Expositio Petri de Abano in librum Problematum.*

Venice, Johann Herbolt, 25 February, 1482.

2<sup>a</sup>. *Expositio preclarissimi atq; eximii artium ac medicinarum doctoris Petri de Ebano Patauini in libꝛ || problematum Aristotelis feliciter incipit.* 310<sup>a</sup>. COLOPHON: *Explicit expositio succincta problematum Aristot. || quam Petrus edidit Paduanus: ea nullo prius interpretante: incepta quidem Parisius: et || laudabiliter Padue terminata. arte hac impen||sa Ioannis herbolt Alemanni: qui nō solum sum||mam curaz adhibet ut sint hec sua suaue quoq; || sine vicio: verum ut laute sint etiam elaborata. || Anno .M. cccc. lxxxii. die. xxv<sup>a</sup>. Februarii.* 310<sup>b</sup>. [Register:] *a || primus vacat || . . . tur autem.* [Outside register, 4 leaves containing table.]

Folio. a-z A-Q<sup>8</sup> [\*<sup>4</sup>]. 312+4 leaves, 1, 311, 312, and last blank. 2 columns. 56 lines, 218 × 147 mm. Types 7 and 8 (gothic 78 and 109 mm.). Hain 17\*. Proctor 4686.

The commentator was born at Abano near Padua in 1250, won repute as a physician, astrologer, and philosopher, and lived to about 1315. That Herbolt after he ceased working for Johann of Cologne and Co. printed this and another book by Petrus de Abano suggests that he retained some business connexions with Padua, where he had previously worked.

315 × 210 mm. With an illuminated capital and border, the latter enclosing a cardinal's arms, to the first page of text; smaller illuminated capitals and others in blue and red with penwork decoration. Bound in niger morocco by Douglas Cockerell. [26]

## EUCLIDES. *Elementa artis Geometriae.*

Venice, Erhard Ratdolt, 25 May, 1482.

1<sup>b</sup>. ¶ Erhardus ratdolt Augustensis impressor. Serenissimo || alme vrbis venete Principi Ioanni Mocerico S. 2<sup>a</sup> (red): *Preclarissimus liber elementorum Euclidis perspi-||cacissimi: in artem Geometrie incipit quāfoelicissime: ||* 137<sup>b</sup>. COLOPHON: ¶ *Opus elementorū euclidis megarensis in geometriā artē In id quoq; Campa-||ni pspicacissimi Cōmentationes finiūt. Erhardus ratdolt Augustensis impressor || solertissimus. venetijs impressit. Anno salutis .M. cccc. lxxxij. Octauis. Calēn. || Iuñ. Lector. Vale.*

Folio. a<sup>10</sup> b-r<sup>8</sup>. 138 leaves, the last blank. 45 lines and head-line, 204 (214) × 118 mm. Types: 3, 6, 7, 7<sup>a</sup> (gothic 91-92, 76, 91-92 mm., roman caps.). Hain \*6693. Proctor 4383. Essling 282.

1<sup>a</sup>, blank; 1<sup>b</sup>, letter of the printer to Giovanni Mocenigo; 2-137, text; 138, blank.

With the second border of the Appian, numerous diagrams printed in the margin, and several hundred small ornamental capitals. In his dedication to the Doge, Giovanni Mocenigo, Ratdolt ascribes the fewness of the mathematical books printed at Venice to the difficulty of procuring good diagrams and justly claims to have overcome this obstacle.

297 × 204 mm. Modern dark green sealskin. [27]



SACROBUSTO, JOHANNES DE [JOHN HOLYWOOD]. *Sphericum Opusculum*.  
Venice, Erhard Ratdolt, 6 July, 1482.

2<sup>a</sup> (red): Nouicijs adolescētib<sup>9</sup>: ad astronomicā remp. capessendā aditū || impetrātib<sup>9</sup>: p breui rectoq<sup>3</sup> tramite a vulgari vestigio semoto || Ioannis de sacro busto sphericū opusculū. Cōtraq<sup>3</sup> cremonēsia ī || planetaꝝ theoricās delyramēta Ioānis de mōte regio disputatio||nes tā accuratiss. q<sup>3</sup> vtiliss. Necnō georgij purbachij ī eorūdē mot<sup>9</sup> || planetaꝝ acuratiss. theoricę: dicatū op<sup>9</sup>: vtili serie ptextū incohat. 60<sup>b</sup>. COLOPHON: Impressum hoc est opusculū mira arte ⁊ diligentia Erhardi || Ratdolt Augustensis .2. Noñ. Iulij Anno Salutis. 1482.

Quarto. a-g<sup>8</sup> h<sup>4</sup>. 60 leaves. 32 lines, 143 × 97 mm. Types: 3, 6, 7 (gothic 91, 56, 91 mm.). Hain \*14110. Proctor 4384. Essling 258.

1<sup>a</sup>, blank; 1<sup>b</sup>, diagram of the Sphaera Mundi; 2<sup>a</sup>, Jo. de Sacrobusto, Sphaera Mundi; 18<sup>b</sup>, Jo. Müller, Disputationes contra cremonensia in planetarum theoricās deliramenta; 33<sup>a</sup>. l. 20-60<sup>b</sup>, Georg Purbach, Theoricæ nouæ planetarum.

Forty diagrams. Three large and numerous small ornamental capitals. The 'cremonensia deliramenta' are the theories of Gerardus Cremonensis as printed by Ratdolt's rival, Franz Renner (see No. 17).

210 × 144 mm. Several of the diagrams are coloured. Half red morocco. [28

MELA, POMPONIUS. *Cosmographia siue De situ orbis*.  
Venice, Erhard Ratdolt, 18 July, 1482.

2<sup>a</sup> (red): ¶ Pomponij Mellæ Cosmographi Geographia: || Prisciani quoq<sup>3</sup> ex dionysio Thessalonicensi de || situ orbis interpretatio. || Pomponij Mellæ de orbis situ Liber primus. || Prooemium. 30<sup>b</sup>. Prisciani cesariensis Interpretatio || ex Dionysio de orbis Situ. 48<sup>a</sup>. COLOPHON: Pomponij mellę vna cū prisciani ex dionysio de or-||bis situ interpretatione finit. Erhardus ratdolt Au-||gustēsis impressit Venetijs. 15. Caleñ. Augusti An-||no salutis nostrę. 1482. Laus deo.

Quarto. A-F<sup>8</sup>. 48 leaves. 31 lines, 141 × 96 mm. Types: 3, 6, 7 (gothic 92, 76, 92 mm.). Hain \*11019. Proctor 4385. Essling 274.

In this edition by the use of smaller gothic types and broader type-page Ratdolt was able to add the treatise of Dionysius to that of Mela within the same number of leaves as he had used for the Mela alone in 1478.

The text is preceded on 1<sup>b</sup> by a woodcut map of the world, displayed as if hung on the wall of a room of which four of the ornamental pillars and part of the ceiling are shown. Above the map is a blank shield, and above this, touching the ceiling, floral festoons. Along the wall, divided by the shield, is the inscription: Nouellæ etati ad geographie vmiculatos calles huma||no viro necessarios flores aspirāti votū bñmerēti poniť. With two large and five smaller capitals.

201 × 150 mm. Vellum. [29

MUELLER, JOHANN [REGIOMONTANUS]. *Calendarium*.  
Venice, Erhard Ratdolt, 9 August, 1482.

1<sup>a</sup> (red): In laudem operis kalendarij. s. huius Iohanne || de monte regio editi germanoꝝ decoris nostræ || ætatis astronomorū principis Iacobi Sontini || Ricinensis Carmina. 1<sup>b</sup> (red): C. Iohannes Lucili<sup>9</sup> santritter helbrōnēsis || Lectori .S. (black):

Cui dedit ingeniū diuina potentia: ⁊ artes

Qui bene daedalias solus in orbe tenet.



In laudem operis kalendarij. s. huius Johanne  
de monte regio editi germanorū decoris nostrae  
aetatis astronomorū principis Jacobi Sontini  
Ricinensis Carmina



Esperides hortū vātū te  
nūlle puellas.

Omnis ⁊ hesperia gra  
iaq; turba canit.

In quo fulua limat ramis  
fulgentibus arbor

Prebebat dominis  
aurea pōma suis.

Hortulus ille mihi liber  
ē hic (crede) latinis

Nā nō ē toro hoc di

Cui⁹ si flaua cupies ex arboze lector / tior or /

Una poma leges aurea mille die. / beliber

Aureus hic numer⁹ quod tanto nomine dignū

Effecit caesar iulius auctor opus.

Tempora romanis gentes quib⁹ aera ferebant

Quae propriū nomen inditionis habent.

Intervalla cyclus sunt hic ⁊ apollinis alti

Monstratq; ⁊ domini littera certa diem:

Hinc phaetonteos poteris cognoscere momis

Notus ⁊ phoebes hinc tibi nosse licet.

Adde etiam phoebe pariter lunaeq; labores

Quos qui scire volent hinc bene scire queūt

Hic tibi vel titan cum iungitur ipse sorori

Oppositaue manet conspiciendus adest.



Hoc augustensis ratdolt german<sup>9</sup> erhardus

Dispositis signis vndiq<sup>3</sup> pressit opus.

Viuat vt hic: semp voluentes fata sorores.

Nā prodest multis lector amice roga.

Anno S. 1482. Idus .5. Augusti. Venetijs.

2<sup>a</sup> (red): Tabula regionum. 28<sup>b</sup>. END: Signa meridiē.

Quarto. [a<sup>10</sup> b c<sup>8</sup> d<sup>12</sup>.] 28 leaves. 2 columns. 39 lines of small type, 146 × 96 mm. Types: 6, 7, 7<sup>e</sup> (gothic 76, 92 interlineating type). Hain \*13777. Proctor 4386. Essling 250.

1<sup>a</sup>. ll. 1-4, heading; 1. 5, poem by Jac. Sentinus, followed on 1<sup>b</sup> by a six-line metrical colophon by J. Santritter and date; 2<sup>a</sup>, Tabula regionum; 2<sup>b</sup>-14<sup>a</sup>, calendar; 14<sup>b</sup>-18<sup>a</sup>, eclipses; 18<sup>b</sup>-26<sup>b</sup>, text; 27<sup>a</sup>-28<sup>b</sup>, four diagrams on stiff paper, one with a brass pointer.

With 48 small diagrams of eclipses printed in red and black and four diagrams on the last two leaves copied and reduced from those in the edition of 1476. Numerous small ornamental capitals.

We meet Sentinus and Santritter again in No. 31. The latter in 1483 became a publisher and in 1488 a printer.

205 × 148 mm. Purple morocco.

[30]

## HYGINUS. Poetica Astronomica. Venice, Erhard Ratdolt, 14 October, 1482.

2<sup>a</sup> (red): Clarissimi Viri Iginij Poeticon Astronomicon || Opus vtilissimu foeliciter Incipit. || De Mundi ⁊ sphaerae ac vtriusq<sup>3</sup> partiū declaratiōe || Liber. Primus. || Prohemium. || (black) Iginij. M. Fabio Plurimam Salutem. 58<sup>a</sup>. par. 3. COLOPHON: C. Iohannes Lucilius Lectori Salutem:

Hoc Augustensis ratdolt germanus Erhardus.

Dispositis signis vndiq<sup>3</sup> pressit opus.

In quo si quid erit: quod non tibi parte placebit

Cx omni: vitio non mihi quēso dabis:

Ni prius Iginij cernes monumenta virorum.

Scripta manu: vel quē pressa fuere prius:

Quē si forte voles trutina pensare modesta

Tē reus in nulla iudice parte ferar:

Immo mihi ⁊ fido grates persepe Iacobo

Tu referens dices viuat vterq<sup>3</sup> diu. |||

Anno salutis. 1482. Pridie Idus. Octobris. Venetijs.

Quarto. a-f<sup>8</sup> g<sup>10</sup>. 58 leaves, the first blank. 31 lines, 142 × 96 mm. Types 3 and 7 (gothic 91 and 91 mm.). Hain \*9062. Proctor 4387. Essling 285.

With 47 woodcuts of figures representing the constellations and planets; 3 large and numerous small ornamental capitals.

Of this Hyginus, the author of the Poetica Astronomica and some Fabulae, nothing is known. Even his name may have been borrowed from the more famous Caius Julius Hyginus. Edited, like No. 30, by Jacobus Sentinus, who contributes two sets of Latin verses, printed on leaves 57 and 58<sup>a</sup> between the end of the text and those of Johannes Lucilius Santritter which form the colophon. The first of these, headed 'Iacobus Sentinus Ricinensis Lectoribus foelicitatem', ends with the exhortation, interesting as indicating the classes to whom a knowledge of the stars was supposed to appeal:

Hunc igitur quisquis doctas coluisse sorores:

Hunc eme vel quisquis sidera nosse cupis:

Hunc lege qui latios optas vel nosse poetas:

Hunc lege vel Rhetor qui bonus esse velis:



Hunc legat omnis amans: legat hunc quicumq3 labores  
 Sustinet: atq3 illud ponere tentat onus.  
 Attamen ingrati ne vos possitis haberi  
 Quo nihil in mundo turpius esse potest:  
 Dicite post messem viuat per Nestoris annos  
 Vtile qui nobis tam bene pressit opus.

The second set of verses is headed 'Eiusdē Iacobi de sua et Iohannis Santritter sideralis sciencię || studiosissimi in Iginium emendatione carmina ad lectorem', the plural including the verses by Santritter quoted as the colophon. Those of Sentinus are rather important, lines 7-10 showing that the pictures of the constellations are due to Santritter.

Iginius vario fuerat qui sautius olim  
 Vulnere: cui mēdicam non tulit vllus opem:  
 Nunc vmbras inter doctas attollere frontem  
 Audet in Elysiis nomine lētus agris:  
 Incolumis nāq3 est factus: non cernitur vllum  
 Vlnus: ⁊ in nullo stat sibi plaga loco  
 Nāq3 ego cum docto Santritter rite Iohanne  
 Demimus e cunctis vulnera cuncta locis:  
 Hic mansit tota spectans ad sidera nocte  
 Poneret in proprijs vt sua signa locis:  
 Historijs q̃tum licuit mihi siue iocosis  
 Fabellis: tantum iuuimus vsq3 virum:  
 Ergo quisquis ades nostrum qui forte laborem  
 Perspicis: ambobus grandia fila roga.

Compare the verses to the Sphaera Mundi of 1488, which, as pointed out by the Prince d'Essling, show that Santritter was the designer of the illustrations in that book and H. de Sanctis the cutter.

216 × 156 mm. Some of the woodcuts are coloured. Modern vellum.

[31

PUBLICIUS, JACOBUS. Artis oratoriae epitomata.

Venice, Erhard Ratdolt, 30 November, 1482.

2<sup>a</sup> (red): Oratoriae artis Epitomata: Siue Quae ad consuma-||tū spectant Oratorem:  
 ex antiquo Rhetorū gymnasio || dicendi: scribendiq3 breues rationes: Nec nō ⁊ aptus ||  
 optimo cuiq3 viro titulus: Insup ⁊ p̃facilis memorie || artis mod<sup>9</sup> Iacobi Publicij Florentini  
 lucubratione || in lucem editus: Foelici numine Inchoat. || Oratoriae institutiones ex  
 veterū instituto: per Iaco||bum Publicium; ad Cyrillum caesarem faustissimum || delectae.  
 67<sup>b</sup>. COLOPHON: Quę ad consumatū spectant oratorē: ex antiquo rhetorū gymna-||sio:  
 dicendi: scribendiq3 rationes: necnon ⁊ aptus optimo cuiq3 vi||ro titulus: memorię quoq3  
 modus putilis: Iacobi publicij Floren||tini lucubratione in lucem ēditus foelici numine  
 explicita sunt. || Erhardus ratdolt augustensis. 1482. pridie caleñ. decembris || impressit  
 Venetijs.

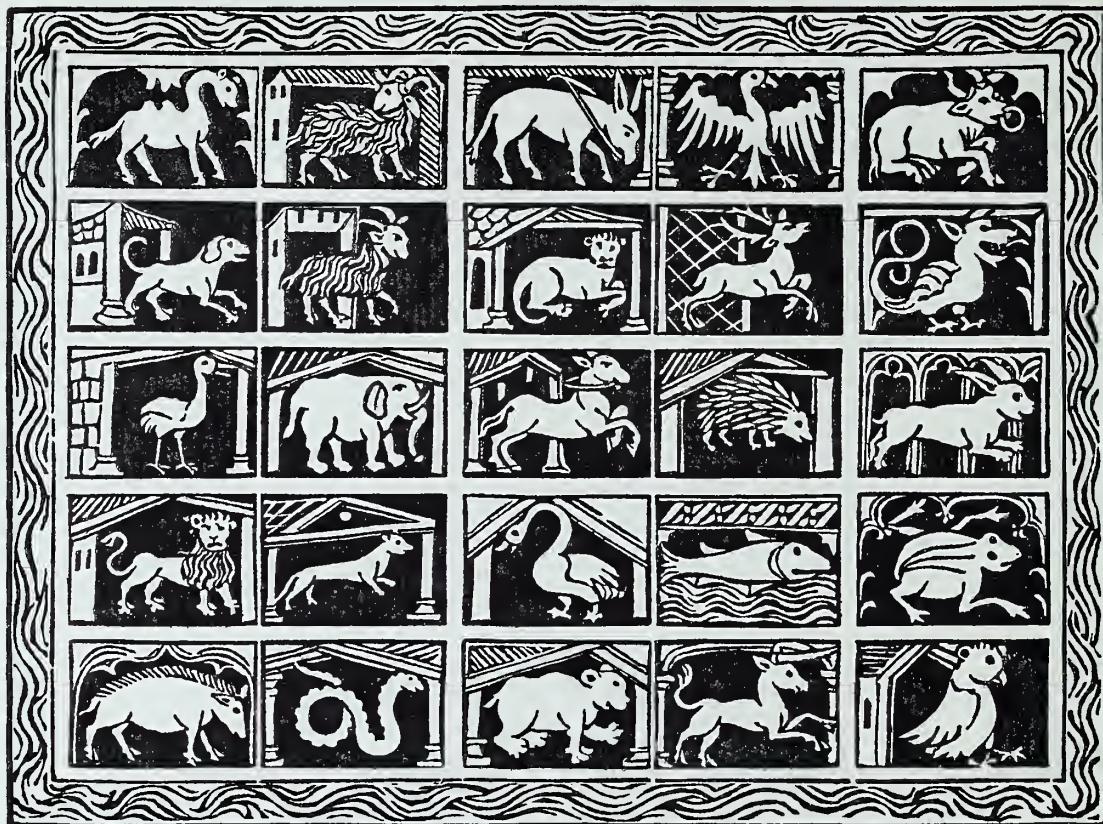
Quarto. A-D<sup>8</sup> E<sup>6</sup> a<sup>8</sup> b<sup>6</sup> c d<sup>8</sup>. 68 leaves, the first and last blank. 31 lines, 139 × 95 mm.  
 Types 3, 6, 7 (gothic 91-92, 76, 91-92 mm.). Hain \*13545. Proctor 4388. Essling 292.

1, blank; 2-38, ars oratoriae; 39-52, ars Tulliano more epistolandi; 53-67, ars memoriae, with cuts and colophon; 68, blank.

With three large ornamental capitals and many smaller ones. The third section of the book, which deals with Memory, is illustrated with several woodcuts, a picture of sea and land standing for 'locorum qualitas', and a cut being given of a man and woman, the parts of whose bodies were apparently to be connected with different letters of the alphabet.



Other cuts show the heavenly spheres, roundels with figures illustrating the different letters, the quarters of the compass, a chess-board, the use of a tree with branches and fruits for subdivisions, and a table of five and twenty beasts which could be made to symbolize



*Figura locorum fictorum: cui tres alie cōsimiles p centū locis ingento cuiuslibet comparari facillimū erit*

different places. As an aid to memory the system seems of a very elementary character, advancing little beyond the indication of an Englishman by a bow, S. Peter by keys, &c.

197 × 145 mm. Without the blank leaves. With the book-plate of Prince Borghese. Half-bound. [32

VALTURIUS, ROBERTUS. De re militari.

Verona, Boninus de Boninis, 13 February, 1483.

2<sup>a</sup>. eLenchus & index rerum militarium quae singulis codicis || huius in uoluminibus continetur ut in promptu sint uni||versa . . . 5<sup>b</sup>. Illustri Pandulpho Malateste principi Ariminensi Paulus || Ramusius Ariminensis iuris utriusq; consultus Sal. plu. dicit. 7<sup>a</sup>. AD MAGNANIMVM ET ILLVSTREM || HEROA SIGISMVNDVM PANDVL||PHVM MALATESTAM SPLENDIDISSI||MVM ARIMINENSIVM REGEM AC || IMPE-RATOREM SEMPER INVIC||TVM ROBERTI VALTVRII REI MI||LITARIS LIBRORVM PRAEFATIO. 254<sup>a</sup>. VERSES AND COLOPHON :



Quisquis funesto ualidas sub Marte cohortes  
 Et sequitur missas per freta falsa rates:  
 Ille raguseum tollat super astra Boninum  
 Ingenioq; uiri praemia digna ferat  
 Impressit quoniam quonam modo bella gerantur  
 Machina uel quatiat moenia quaeq; solo. |||

Veronae impressum anno dñi. M. cccc. lxxxiii. xiii. februarii. 254<sup>b</sup>. Registrum huius libri |||  
 . . . eam sacris.

Folio. [\*<sup>6</sup>]; a<sup>10</sup> b-z<sup>8</sup> & s<sup>10</sup> A-D<sup>8</sup> E<sup>10</sup>. 254 leaves, the first blank. 37 lines, 211 × 125 mm. Type 2 (roman 113 mm.). Hain \*15848. Proctor 6921.

1, blank; 2-5<sup>a</sup>, table; 5<sup>b</sup>, 6<sup>a</sup>, epistle of Paulus Ramusius to Pandolphus Malatesta, dated 15 October, 1482; 6<sup>b</sup>, eight-line epigram; 7-253, text; 254<sup>a</sup>, eight-line stanza headed 'Dantis tertii Aligeri', followed by the verses and colophon quoted above; 254<sup>b</sup>, register.

Of the 96 woodcuts in this edition 95 are copied with some reduction from those of the 1472 edition (see No. 7), and one (sig. & 1<sup>b</sup>) of soldiers in a tent is new. This was afterwards used in Antonio Cornazano's *Arte bellissima del arte militar*, Venice, C. de Pensis, 1493. It will be noted that the inscription which heads the preface is copied from that which in the 1472 edition was left to be supplied in manuscript.

305 × 203 mm. Woodcuts uncoloured. Capitals, including one of twelve lines on sig. a 1, mostly supplied in red. Bound in original boards covered with stamped leather, rebaked; remains of clasps. [33]

## TURRECREMATA, JOHANNES DE. Meditationes.

Rome, Stephan Planck, 13 March, 1484.

1<sup>b</sup>: [Woodcut.] Meditationes Reuerēdissimi patris domini Iohānis de Turrecremata sacrosctē Romane ecclesie || Cardinalis posite et depicte de ipsius mādato in ecclesie ambitu sancte Marie de Minerua Rome.

18<sup>a</sup>. COLOPHON: ¶ Finite sunt contemplationes Reuerendissimi patris domini Iohannis de Turrecremata. || Sacrosancte Romane ecclesie Cardinalis. Posite et depicte de ipsius mandato in ecclesie am||bitu sancte Marie de Minerua. Rome. Impressū per honorabilem uirū Magistrū Stephanū || Planck Alemanum. Anno dñi Mcccc lxxxiiij. Die uero .xiiij. mensis Marcij.

Folio. A-C<sup>6</sup>; 18 leaves. 232 × 170 mm. (no full page of text only). Type 6 (gothic 102 mm.). Reichling 1100.

33 woodcuts: 1<sup>b</sup>, creation of the world and living things except man; 2<sup>a</sup>, creation of man; 2<sup>b</sup>, the temptation of Adam and Eve; 3<sup>a</sup>, the Annunciation; 3<sup>b</sup>, the Nativity; 4<sup>a</sup>, the Circumcision; 4<sup>b</sup>, the Magi; 5<sup>a</sup>, the Presentation in the Temple; 5<sup>b</sup>, Flight into Egypt; 6<sup>a</sup>, Christ teaching in the Temple; 6<sup>b</sup>, the Baptism of Christ; 7<sup>a</sup>, the Temptation of Christ; 7<sup>b</sup>, the Donation of the Keys to S. Peter; 8<sup>a</sup>, the Transfiguration; 8<sup>b</sup>, Christ washing the disciples' feet; 9<sup>a</sup>, the Last Supper; 9<sup>b</sup>, the Betrayal; 10<sup>a</sup>, Christ brought before Caiaphas; 10<sup>b</sup>, the Crucifixion; 11<sup>a</sup>, the Sorrow of Christ's Mother; 11<sup>b</sup>, the Harrowing of Hell; 12<sup>a</sup>, the Resurrection; 12<sup>b</sup>, Christ and S. Peter; 13<sup>a</sup>, the Ascension; 13<sup>b</sup>, Descent of the Holy Spirit; 14<sup>a</sup>, Eucharistic procession; 14<sup>b</sup>, Abraham and the Three Strangers; 15<sup>b</sup>, the Tree of S. Dominic; 16<sup>a</sup>, S. Sixtus; 16<sup>b</sup>, the Mother of Christ in glory; 17<sup>a</sup>, Christ in glory; 17<sup>b</sup>, Christ and His Mother surrounded by the Saints; 18<sup>a</sup>, the Eucharist of the Dead.

This is the third edition, with 33 out of 34 of the original woodcuts, of the first illustrated book printed in Italy with movable type, i. e. the first with the exception of the Venetian blockbook of the Passion, some of the cuts from which reappear in the 1487 edition of another book of Meditations on the Passion, those taken from the works of



S. Bonaventura and other writers. Cardinal Turrecremata or Torquemada, the author of the present work, was Abbot of the Monastery of S. Scolastica at Subiaco, where Sweynheym and Pannartz set up the first presses in Italy. The first edition of his *Meditationes* was printed at Rome, 31 December, 1467, by Ulrich Han, a native of Ingolstadt and citizen of Vienna, who had perhaps already produced there his edition of the *Epistles* of S. Jerome. That the Cardinal entrusted this book to Han rather than Sweynheym and Pannartz suggests that the removal of the latter firm from Subiaco to Rome may have been the result or cause of a quarrel with the Benedictines. As we are twice informed, the woodcuts are based on certain frescoes, no longer in existence, which by the Cardinal's order had been painted on the walls of the Church of Santa Maria de Minerva at Rome, and they retain a large pictorial effectiveness despite the clumsy coarseness with which they are cut. Strength or grace may still be traced in a few individual figures, e. g. the Virgin in the cut selected for reproduction (facing p. 1), the maid bearing the pigeons in the scene of the Presentation and the curiously pensive Christus Crucifixus, but throughout the book the untrained cutter has played havoc with his designs.

This is one of the very few interesting books produced by Stephen Planck, who began printing in Ulrich Han's house at Rome in 1479 and issued some three hundred incunabula, most of them papal documents or editions of orations, &c., made at the papal court.

273 x 197 mm. Old leather with vellum back and corners added.

[34

BORGIO, PIETRO. *Arithmetica*.

Venice, Erhard Ratdolt, 2 August, 1484.

1<sup>a</sup>. S H S U || Chi de arte matematiche ha piacere || Che tengon di certa el primo grado . . . 2<sup>a</sup>. Qui comenza la nobel opera de || arithmetica ne la qual se tracta || tute cosse amercantia pertinente || facta ⁊ compilata p Piero borgio || da venesia. 118<sup>b</sup>. VERSES AND COLOPHON :

S. H. S. U.

Quanto latua memoria et alto ingegno  
vaglia ne larithmetica hai mostrato  
nel presente volume compilato  
petro borgio date veneto degno.  
Questo e apresso de tuti vn chiaro segno  
che nō hai perso iltuo tempo passato  
hauendo enoi eposterio donato  
desi preclaro etanto vtile pegno,  
Ma limpressor de augusta Errardo experto  
di lopera presente stampatore  
degno e non di mediocre laude certo  
Che tanto aqueste scientie a messo amore  
che ha cum sua arte nobile atuti aperto  
quanto habi el suo intellecto gran valore  
Ese pur qualche errore  
fusse nele figure ritrouato  
agran difficulta sia imputato. ||

Nela inclita citate venetia a çorni. 2. || augusto. 1484. fu imposto fine ala pre-||sente opera.

Quarto. [a] b-o<sup>8</sup> p<sup>6</sup>. 118 leaves, 2-117 numbered 1-116. 36 lines with foliation and marginalia, 137 (145) x 83 (108) mm. Types 4 and 9 (gothic 76 and 130 mm.). Hain 3660. Proctor 4397.

1<sup>a</sup>, verses in praise of the book headed S. H. S. U ; 1<sup>b</sup>, explanation of contractions used in the text ; 2-117, text ; 118<sup>a</sup>, table ; 118<sup>b</sup>, verses headed as before, and colophon.



Mr. D. E. Smith, in his *Rara Arithmetica*, writes of this book as 'the second commercial arithmetic printed in Italy', 'more elaborate than the Treviso arithmetic', and of 'far greater influence on education'. 'More than any other book it set a standard for the arithmetics of the succeeding century, and none of the early text-books deserves more careful study.' The author taught at Venice and lived till after 1494. The letters S. H. S. U. which head the two sets of verses (sonnets with an additional short line and couplet) 'are thought to stand for J H S U, Jesus, possibly changed on account of some conjectural pronunciation'—not at all a satisfactory explanation, but at present unsuperseded.

The text is decorated with two large ornamental capitals (B and P) and many smaller ones.

207 × 150 mm. Vellum with paper boards.

[35]

HYGINUS, GAIUS JULIUS. *Poetica astronomica.*

Venice, Erhard Ratdolt, 22 January, 1485.

1<sup>b</sup>. Scemmus spheręcina secundum Hyginii descriptionem. 2<sup>a</sup>. CLARISSIMI VIRI HYGINII POETICON ASTRO-||NOMICON. OPVS VTILISSIMVM FOELICITER IN||CIPIT. De mundi & spherę ac utriusq; ptiũ declaratione. || Liber prim<sup>9</sup>. Prohemii. Hyginus. M. Fabio Plurimã salutē. 56<sup>a</sup>. COLOPHON: Anno salutifere incarnationis Millesimo quadringentesimo || octogesimo quinto mensis Ianuarii die uigesima secunda. Im-||pressum est p̄sens opusculũ per Erhardũ Ratdolt de Augusta. || Venetiis.

Quarto. a-g<sup>8</sup>. 56 leaves. 32 lines, 145 × 100 mm. Types 8, 10 (roman 91, gothic 68 mm.). Hain \*9063. Proctor 4398. Essling 286.

With forty woodcuts of the constellations and seven of the planets, all from Ratdolt's edition of 1482, also a three-quarter page diagram of a planisphere. Numerous large and small woodcut capitals. The text is printed in roman type instead of gothic, the small (68) gothic being only used in the diagram on 1<sup>b</sup>. The colophon is preceded by the first set of verses of Sentinus in the edition of 1482, of which the last couplets are quoted under No. 31. The second set, in which he praises Santritter, and those of Santritter himself in praise of Ratdolt are both omitted.

210 × 147 mm. Woodcuts uncoloured. Bound in old sheepskin.

[36]

PUBLICIUS, JACOBUS. *Artis oratoriae epitoma.*

Venice, Erhard Ratdolt, 31 January, 1485.

2<sup>a</sup>. ORATORIAE ARTIS EPITOMA : VEL QVAE BRE-||VIBVS AD CON- SVMATVM SPECTANT ORATO||REM : EX ANTIQVO RHETORVM GYM- NASIO : DI||CENDI SCRIBENDIQVE BREVES RATIONES : NEC || NON ET APTVS OPTIMO CVIQVE VIRO TITV-||LVS : INSVPER ET PERQVAM FACILIS MEMO-||RIAE ARTIS MODVS IACOBI PVBLICII FLOREN-||TINI LVCVBRATIONE IN LVCEM EDITVS : FOELI||CI NVMINE INCHOAT. || Oratorię institutiones : ex ueterũ instituto : p̄ Iacobũ Publiciũ : || ad Cyrillũ cęsarē faustis- simũ delectę. Prohemii. 66<sup>b</sup>. COLOPHON: Erhardus Ratdolt augustęis ingenio miro & arte p̄polita im-||pressioni mirifice dedit. 1485. pridie caleñ februarij. Venetiis.

Quarto. A-G<sup>8</sup> H<sup>10</sup>. 66 leaves, the first blank. 33 lines, 146 × 101 mm. Types 6 and 10 (gothic 76 and 68 mm.) in diagrams, 8 (roman 91 mm. with Greek in quotations) in text. Hain \*13546. Proctor 4399. Essling 293.



With the diagrams of the edition of 1482, of which this is a reprint, with five additional figures in circles to illustrate the 'Memorie per adiunctionem litterarum alleuiatio' and two diagrams of circles in trees. Large and small woodcut capitals.

198 x 131 mm. Woodcuts uncoloured. Half green morocco.

[37

AESOPUS. Vita et fabulae.

Naples, [the 'Germani fidelissimi' for] Francesco Tuppo,  
13 February, 1485.



AESOP BEFORE CROESUS.



2<sup>a</sup>. Francisco del Tuppo Neapolitano allo Illustrissimo Honorato de || Aragonia Gai-  
tano. Conte de Fundi. Collaterale dello Serenissimo || Re Don Ferando. Re de Sicilia  
Prothonotario & Logothetha be||nemerito Felicitate. 3<sup>a</sup>. PROHEMIVM. || ... *Ib.* LIBI-



FABLE VIII. THE WOMAN MARRIED TO A ROBBER.

STICI FABVLATORIS ESOPi || VITA FELICITER INCIPIT. 43<sup>a</sup>. CLARISSIMI  
FABVLATORIS ESOPi VITA || FELICITER FINIT. SEQVNTVR FABVLE.  
167<sup>b</sup>. COLOPHON: FRANCISCI TVPPI PARTHENOPEI VTRIVSQUE IVRIS ||



disertissimi studiosissimiq; in uitam Esopi fabulatoris læpidissimi philosophiq; || clarissimi traductio materno sermone fidelissima : & in eius fabulas allegoriæ cū || exemplis antiquis modernisq; finiunt fæliciter. Impressæ Neapoli sub Ferdinan||do Illustrissimo Sapien-  
tissimo atq; Iustissimo in Sicilia Regno triumphatore. || Sub Anno Domini M. CCCC. LXXXV. Die XIII. Mensis Februarii. || FINIS DEO GRATIAS.

Folio. [a-d<sup>8</sup> e f<sup>6</sup>; g-t<sup>8</sup> v x<sup>6</sup> y<sup>8</sup>.] 168 leaves, 1 and 44 blank. 39 lines, 192 x 129 mm. Type 1 (gothic 99 mm.). Hain 353. Proctor 6724.

The Fables are written in verse, and to each, as a rule, are attached an Apologus, Tropologia, Allegoria, and Exemplaris Confirmatio in Italian. The Apologus takes the form of a prose paraphrase of the fable, the Tropologia picks out its moral, the Allegoria enlarges on this, and the Exemplaris Confirmatio gives an historical example. In the case of the fable illustrated in the facsimile the commentator, instead of pointing out that kings have a way of examining citizens by torture, breaks forth into a panegyric on Alfonso and Ferando of Naples, not quite germane to his text. The book is illustrated with 87 woodcuts, of which 23, one of them full-page, belong to the Life of Aesop and the rest to the Fables. In his 'Wood Engraving in Italy' the late Dr. Lippmann wrote: 'These engravings are marked by strong individuality of treatment. The figures, especially those of the animals, are powerfully drawn, their attitudes and movements lifelike; and the human heads are massive, with a striking and energetic expressiveness in the features. The outlines are firm and sharp; there is considerable mastery of perspective in the disposition and graded shading of the backgrounds. We find, in the general aspect of these Aesop woodcuts, something which reminds us of the earliest productions of copper engraving in Germany. Every one of the designs is surrounded by a rich border composed of separate pieces of framework which are frequently repeated in various combinations. The upper portion of each is an arch filled in with ornamental details in white upon a black ground, somewhat Saracenic in style, and enclosing representations of the triumphs of Hercules executed with remarkable power. The first leaf of the part comprising the fables is decorated with a border of that kind, occupying the full size of the page, in which figures of angels appear floating within festoons of intertwining foliage. The peculiar foreign look of these illustrations, and especially of the decorative borders, appears to result from the mixture of diverse artistic elements. The miniatures of an old illuminated manuscript, probably one of Sicilian origin, may have furnished a model adapted and worked out in their own fashion by German designers and wood engravers then resident in Naples. There is no affinity whatever between the Aesop illustrations and the woodcuts which appear in any other Italian book of that period [compare, however, the cut in the *Arte dell' Astrologia* of Granollachs, Naples, c. 1485]. Their execution reminds us rather of the Strassburg school of wood engraving, while a certain coarseness in the rendering of the faces, and the peculiar waviness of outline which marks the drawing of the bodies and limbs, especially in the designs of the Life of Aesop, recall the German school of copper engraving which is usually treated as a single group, under the name of the Master "E. S. 1466." Technically considered, these woodcuts hold a position of commanding importance amongst the works of their epoch. The lines are clear and firm, and there is no trace of the uncouthness which usually disfigured wood engraving before the last decade of the fifteenth century.'

Besides the illustrations and the border at the beginning of the text, the book is decorated by some fine woodcut capitals. Its publisher, Francesco Tuppo, was a Neapolitan jurist, who gave commissions to various printers for several law books and also for another illustrated book, an edition of the *Philocolo* of Boccaccio. This Aesop was probably printed for him by the firm of partners styling themselves 'Germani fidelissimi', but Dr. Lippmann's belief that the woodcutters were Germans receives no confirmation from this, as the 'Germani' (one or both) were probably Dutchmen, Joh. Tresser and Martin of Amsterdam. The woodcuts seem to show strong Spanish influence.

276 x 193 mm. Without the blank leaves.

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MACROBIUS, AMBROSIUS. *Somnium Scipionis et Saturnalia.*

Brescia, Boninus de Boninis, 15 May, 1485.

2<sup>a</sup>. SOMNIVM SCIPIONIS EX CICERONIS || LIBRO DE REPUBLICA EXCERPTVM. 56<sup>a</sup>. MACROBII AVRELII THEODOSII VIRI CONSVLARIS || ET ILLVSTRIS IN SOMNIVM SCIPIONIS EXPOSITI-||ONIS QVAM ELEGANTISSIME LIBRI SECVNDI ET || VLTIMI FINIS. || MACROBII AVRELII THEODOSII VIRI CONSVLARIS || ET ILLVSTRIS CONVIVIORVM PRIMI DIEI SATVR-||NALIORVM LIBER PRIMVS. 176<sup>a</sup>. COLOPHON: MACROBII Aurelii Theodosii uiri cōsularis & illustris saturnalioꝝ || libri impressi Brixiae per Boninum de Boninis de Ragusia. M. CCCC.||LXXXV. die. xv. Maii. 176<sup>b</sup>. Registrum huius operis. . . 176. END: tatem &.

Folio. a<sup>8</sup> b c<sup>6</sup> d<sup>8</sup> e f F g-q<sup>6</sup> r<sup>8</sup> s-z & ɣ<sup>6</sup> A<sup>8</sup>. 176 leaves, the first blank. 37 lines, with head-line and marginalia, 206 (217) × 127 (148) mm. Type 3 (roman 111 mm., with Greek of same measurement in quotations). Hain \*10428. Proctor 6962.

Besides a few diagrams there is a woodcut map of the world on sig. F 5 recto. The map is circular with the ocean running right round the circumference, on the outer side of which are printed four underlines 'Refusio Oceani ab Occidente (Oriente) in Septentrionem (Austrum)'. Across the middle of the circle stretches a broad belt of sea labelled 'Alueus Oceani', above and below which are two continents of equal size. In the upper continent are Europe, Asia ending with India and Africa, the latter only extending to the south as far as the end of the Red Sea. Beneath the Alueus Oceani lies the other continent divided into three zones, marked respectively 'Perusta', 'Temperata Antipodum nobis incognita', and 'Frigida'. The same divisions are marked in the case of the upper continent, but only 'Frigida' and 'Perusta' are so labelled.

In the earliest manuscripts the names of Macrobius are variously given as Macrobius Theodosius and Theodosius Macrobius, with or without the addition of Ambrosius, for which Aurelius was a later substitute. He lived in the 4th and 5th centuries, and may have been Lord Chamberlain and the dedicatee of Avienus. His Commentary on Scipio's Dream was highly esteemed in the Middle Ages, Chaucer making much use of it in his story of the Cock and the Fox (Nonne Prestes Tale). It is now chiefly valued for the fragment of the *De Republica* it preserved. The *Saturnalia*, or Christmas holiday talks, range over a medley of subjects, including the *Saturnalia* themselves, the learning of Virgil and his borrowings, luxury, sumptuary laws, and physiology.

When this book appeared printing had been in progress at Brescia for a dozen years, but for the first ten of these the output was very small. In 1483 Boninus de Boninis, the printer of this book, and also Angelus and Jacobus Britannicus began work, and production was substantially quickened. Brescia experiments in book illustration, which here appear on a humble scale, subsequently became much more ambitious, but at their best are curious rather than successful.

300 × 195 mm. Modern half-pigskin over old boards.

[39

PROBUS, VALERIUS. *Significatio litterarum antiquarum.*

Brescia, Boninus de Boninis, 27 October, 1486.

1<sup>b</sup>. TITLE (within architectural frame): DEO || ɔ D. O. M. S. ɔ ||. SIGNIFICATIO || LITTERARVM. || ANTIQVARVM || VALERII PROBI || ET. FR. MICHAEL || IS. FERRARINI || REGIEN. || CARMELITAE || DIVAE || MARIAE || ɔ || 2<sup>a</sup>. DEDICATION: NOBILISS. VIRIS ALBERTINO COR-||RIGIO: AC THOMAE PINOTO PA-||TRICII REGIENSIBVS. FR. MICHAEL || FERRARINVS. REGIEN. ET CARME-||LITA OBSERVANT. DIVAE MARIAE. ||



.S. .P. .D. 2<sup>b</sup>. [Woodcut with label:] ANTIQVITATI || INVESTIGANDAE ||  
 & OPVS & || NECESSARIVM || 3<sup>a</sup>. VALERII PROBI GRAMMATICI || DE  
 LITERIS ANTIQVIS OPV||SCVLVM. 18<sup>a</sup>. COLOPHON (within architectural frame):  
 & || ANNO. AB || IN CARNATI || VERBI. SALVTE || MCDLXXXVI. VI || KL.  
 NOVEMBRIS. || BONINVS. DE. BONI||NIS. RAGVSINVS || .VOTI. || .DD.



Quarto. a-c<sup>6</sup>. 18 leaves. 33 lines, 134 × 68 mm. Type 4 (roman 82 mm.). Hain 13377. Proctor 6971.

The woodcut on 2<sup>b</sup>, here reproduced, despite its bad cutting, anticipates the feeling of some of the architectural woodcuts in the *Hypnerotomachia*. The other cuts are simple frames. Several grammatical tracts pass under the name of Valerius Probus. Among how many grammarians they should be divided seems still uncertain. In his preface the author traces the practice of using abbreviations to the members of the Roman senate who by common consent denoted certain words by their first letters. Individual abbreviations being innumerable, he has confined himself to explaining those of a more public kind 'que in monumentis plurimis & historiarum libris sacrisq; publicis reperiuntur'.

213 × 152 mm.

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JACOBUS PHILIPPI [FORESTI] BERGOMENSIS. Supplementum  
Chronicarum. Venice, Bernardinus Benalius, 15 December, 1486.

1<sup>b</sup>. Incipit Tabula generalis || Supplementi Chronicaꝝ fm || ordinem Alphabeti. 12<sup>a</sup>.  
¶ Ad magistratum Bergomensem in omnimoda historia nouissime congesta Cronicarum  
Supplemen-||tum appellata Prologus. 13<sup>a</sup>. ¶ Fratris Iacobi philippi Bergomensis ordinis  
fratruꝝ Eremitarum diui Augustini: in omnimoda hi||storia nouissime congesta: Supple-  
mentum Cronicaruz appellata. Liber primus feliciter incipit. 274<sup>a</sup>. COLOPHON: ¶ Ac sic  
demū deo auxiliāte ꝛ fauētē supplemēti chronicaꝝ iā tertio terminū ponā: quā me semel  
ꝛ bis: ac || ter ꝓmisi cū oī diligētia ꝛ vītate factuꝝ: quo in loco ꝛ nūc ꝛ semper nisus fui sine



errore cōscribē successio||nes regū ꝛ ꝓncipū oīuꝝ ꝛ actus eoꝝ: ac viroꝝ ī disciplis excellētū:  
ꝛ religionū origīes: necnō ꝛ ꝓtīficū || oīuꝝ ꝓcursus: siē ex lib. histo. descriptō ꝓtēf. Hoc  
ꝓꝓe ī exordio huius opis me facē cōꝓromisi. Perfectuꝝ || atē ꝛ d'nuo castigatū atqꝫ auctuꝝ ꝓ  
me opus fuit Idibus octobris: āno a natali christiano. Mcccc lxxxvi. || in Ciuitate nostra  
Bergomi: mihi vero a natiuitate quinquagesimosecundo. || ¶ Impꝓsuꝝ aut Venetijs ꝓ  
Bernadinū de benalijs bergomēsē eodē āno videlicet. 1486. die. 15. decēbris.

Folio. a<sup>8</sup> b<sup>4</sup>; c-l<sup>8</sup> m<sup>6</sup> n-p<sup>8</sup> A-V<sup>8</sup>. 274 leaves, 13-274 numbered, with errors, 3-295.  
59 lines, head-line and double marginalia, 235 (246) × 151 (169) mm. Types 1, 2 (roman 80,  
gothic 160 mm.). Hain \*2807. Proctor 4868. Essling 342.



With large woodcuts of the Creation, Expulsion from Paradise, and Death of Abel (here shown) copied from the Low-German Bibles printed by H. Quentell at Cologne about 1480, and numerous small cuts of cities, and ornamental capitals. The author was born at Solto near Bergamo in 1434, became an Augustinian in 1451, and was subsequently Prior of Imola (1494) and of Forlì (1496). He died at Bergamo, 1504. The first edition (unillustrated) of his Supplementum was the first book printed by his fellow townsman, Bernardinus de Benaliis of Bergamo, in August, 1483. A second edition in 1485 and this of 1486 from the same press seem both to have been revised by the author, who gives his progressing age in the successive colophons. In the 1490 edition printed by Bernardus Rizus the author section of this colophon of 1486 is retained, so that the book was no longer personally supervised.

302 x 204 mm. Modern vellum.

[41]

## DANTE ALIGHIERI. Divina Commedia.

Brescia, Boninus de Boninis, 31 May, 1487.

1<sup>a</sup>. REGISRO DI DANTE. 1<sup>b</sup>. COMENTO DI CHRISTOPHORO LANDINO FIORENTINO SOPRA LA || COMEDIA DI DANTHE ALIGHIERI POETA FIORENTINO. 10<sup>a</sup>. CANTO PRIMO DELLA PRIMA CANTICA OVERO COMEDIA DEL DIVINO || POETA FIORENTINO DANTHE ALEGHIERI: CAPITOLO PRIMO. 309<sup>b</sup>. COLOPHON: FINE DEL COMENTO DI CHRISTOPHORO LAN||DINO FIORENTINO SOPRA LA COMEDIA || DI DANTHE POETA EXCELLENTISSI||MO. ET IMPRESSO IN BRESSA PER || BONINVM DE BONINIS DI RA||GVXI A DI VLTIMO DI || MAZO .M. CCCC. LXXXVII. [Device, on the left.]

Folio. &<sup>8</sup>; a-i<sup>8</sup> k<sup>6</sup> l-r<sup>8</sup>; aa-mm<sup>8</sup> nn<sup>4</sup>; A<sup>6</sup> B<sup>8</sup> C-L<sup>6</sup>. 310 leaves, the last blank. 68 lines of commentary and head-line, 275 (286) x 175 mm. Types 3 and 4 (roman 112 and 82 mm.). Hain 5948. Proctor 6973.

1<sup>a</sup>, register; 1<sup>b</sup>-8<sup>b</sup>, proemio; 9<sup>a</sup>, blank; 9<sup>b</sup>, woodcut; 10-309<sup>b</sup>, text; 310, blank.

Reichling, who describes this edition from No. 1166 of Jacques Rosenthal's Catalogue cv, credits it with a leaf preceding that bearing the register, with a title reading: CANTICA OVERO COMEDIA || DEL DIVINO || DANTHE ALIGHIERI. Nevertheless he calls the first leaf of quire 'a' leaf 9, whereas if there be a title this leaf must be either 10 or 11. Probably the suggested title is a spurious one made up from the heading on 10<sup>a</sup>, from which it reproduces the blunder 'overo Comedia' for 'della Comedia'.

With 68 full-page woodcuts in black-ground borders. This is thus the most pretentiously illustrated 'Dante' of the 15th century. As in other editions the designs are rendered monotonous by the repetition of the two figures of Dante and his guide, not only in each cut, but sometimes in different parts of the same cut. Many of the designs, however, were evidently very vigorously sketched, but the cutting is never good and often wretched.

329 x 236 mm. Without the blank leaf. Modern brown morocco.

[42]

## MINIATORE, BARTHOLOMEO. Formulario de epistole.

Venice, Bernardinus Rizus, 19 July, 1487.

2<sup>a</sup>. Formulario de epistole uulgar missiue & responsiue & al||tri fiori de ornat parlamenti A lo excelso & illustrissimo prin||cipe Signore Hercule da esti dignissimo Duca di Ferrara. Cō||posto per Bartholamio miniatore suo affectionato e fidelissi-||mo seruo e prima il prohemio. 44<sup>a</sup>. COLOPHON: Finisse il libro chiamato Formulario Stampado in Venesia || per Bernardino da Nouara nel M.cccc.lxxxvii. a di .xix. de || Luglio. || Finis. || Registrum . . . END: .d G. marie.

Quarto. a-e<sup>8</sup> f<sup>4</sup>. 44 leaves. 34 lines, 152 x 98 mm. Type 5 (roman 89 mm.). Hain 11168. Proctor 4946. Essling 333.







On 1<sup>a</sup> are woodcuts of Milan and Novara, on 1<sup>b</sup> one of Ferrara, enclosed in a border. The cuts are taken from the *Supplementum cronicarum*, of which the first three editions were published by B. Benalius, and those of 1490 and 1492 by Bernardinus Rizus of Novara. An earlier edition of the *Formulario* was printed by Petrus de Piasis in September, 1486, and this bears on the back of its title cuts of 'Bresa de Lombardia' and Ferrara. The choice of Ferrara is explained by the dedication, and that of Novara in the present edition by the patriotism of the printer. The relevance of Brescia and Milan is less obvious. The author, Bartholomeo Miniatore, seems only to be known from the present book.

188 x 140 mm. Crimson morocco, blind tooled.

[43

AESOPUS. *Fabulae*. [With the Italian translation by Accio Zucco.]  
Brescia, Boninus de Boninis, circa 1487.



[1<sup>a</sup>. ? sApi chio son Esopo a tu lettore . . . Ib. line 8. Et per Bonin Ragusino con lingegni sui || con diligentia bene impresso fui || Aesopus . . .]

Quarto. [?] a-m<sup>8</sup> n<sup>4</sup>. 100 leaves. 28 lines, 141 x 91 mm. Type 7 (gothic 101 mm.).

65 [?] woodcuts, measuring with their borders about 130 x 100 mm. Perhaps by the same workmen as those of the Brescia Dante.



This is a variant edition of that finished by the same printer 7 March, 1487 (Hain 348, Proctor 6972). It differs both in the setting up of the text and by the same woodcuts being found in different borders. No other copy has been registered.

176 x 120 mm. A large fragment consisting of sigs. b 3, 4, 6, c 1-8, d 3-6, e 2-6, and f 1-k 4, remargined. Green morocco. [44]

SACROBUSTO, JOHANNES DE. Sphaera mundi.  
Venice, Hieronymus de Sanctis and Johannes Santritter,  
31 March, 1488.



2<sup>a</sup>. SPAERAE MVNDI Cōpendiū FOELICITER INCHOAT. ||| (red) Nouiciis adolescentibus: ad astronomicā temp. capessendā aditum im||petrātibus: pro breui rectoꝝ tramite a vulgari uestigio semoto: Iohānis || de sacro busto sphæricū opusculū una cū



additionib<sup>9</sup> nōnullis littera A || sparsim ubi intersertæ sint signatis. Contraq; cremonensia in planetaꝝ || theoricæ delyramenta Iohānis de mōte regio disputatiōes tā acuratiss||q; utiliss. Nec nō Georgii purbachii ī eorūdē mot<sup>9</sup> planetaꝝ acuratiss. || theoricæ: dicatum opus: utili serie contextum fausto sidere inchoat. 69<sup>a</sup>. EPILOGUE AND COLOPHON: Carmina in impressoꝝ hui<sup>9</sup> opusculi laudem |||.

### Carmina in impressoꝝ hui<sup>9</sup> opusculi laudem

Vranie quantū quantū debere fatentur  
Cuncta canopeo:cognitaq; astra uiro  
Santritter helbronna lucili ex urbe Iohannes  
Schemata sic debent ipsa reperta tibi  
Næc minus hæc tibi de sanctis hieronymæ debent  
Quam socio:nanq; hic inuenit:ipse secas.

Hoc quoq; sideralis scientiæ singulare opusculum  
mirifica illa arte nuper ingenio germanico  
in lucē prodita impressione uidelicet  
Prididie caleñ. Aprilis.  
Anno Salutis.  
M.cccc.lxxxviii.  
completū est.  
Venetiis.



Vranie quantū quantū debere fatentur  
Cuncta canopeo: cognitaq; astra uiro  
Santritter helbronna lucili ex urbe Iohannes  
Schemata sic debent ipsa reperta tibi  
Næc minus hæc tibi de sanctis hieronymæ debent  
Quam socio: nanq; hic inuenit: ipse secas. |||

Hoc quoq; sideralis scientiæ singulare opusculum || mirifica illa arte nuper ingenio germanico || in lucē prodita impressione uidelicet || Prididie caleñ. Aprilis. || Anno Salutis. || M. cccc. lxxxviii. || completū est. || Venetiis. || [Device.]

Quarto. A<sup>10</sup> B<sup>8</sup> BB<sup>12</sup> C<sup>8</sup> D<sup>8+1</sup> E F<sup>8</sup> G<sup>6</sup>. 69 leaves. 35 lines, 142 x 101 mm. Types 5, 6-8 (roman 81 mm. and diagram types). Hain \*14112. Proctor 5183. Essling 260.



With a fine frontispiece representing Astronomia enthroned between 'Vrania musa caelestis' and 'Ptolemæus princeps astronomorū' (praised by Dr. Lippmann as 'not unworthy to have been executed after some design of the elder Bellini'), and numerous diagrams, some of them printed in black, yellow, and red, some pictorial, e.g. those illustrating the 'Radius visualis' and 'Vmbra perpendicularis'. As was pointed out by the Prince d'Essling the verses in praise of the printers distinctly assert that the 'invention' of the designs was Santritter's (cp. the note in this catalogue on the Hyginus of 1482) and the cutting by Hieronymus de Sanctis. Whether Santritter may be credited on this evidence with the design of the frontispiece is perhaps doubtful. The identification of his temporary partner as a woodcutter is the more interesting since besides this he issued other illustrated books, a Fiore di virtù with a frontispiece of a rather grim-looking Friar in a Garden, the important edition of the Meditatione sopra la passione di Cristo, in which some of the blocks of the early Venetian blockbook reappear slightly cut down (this with a certain 'Cornelius'), and in this same year 1488, and also with Santritter, the De ente et essentia of Thomas Aquinas, with a fine cut of a boy and a burning-glass.

210 × 149 mm. In addition to the diagrams printed in red, black, and yellow a few are coloured by hand. With the book-plate of William Mitchell. Modern crimson morocco. [45

## HYGINUS, GAIUS JULIUS. Poetica astronomica.

Venice, Thomas de Blavis, 7 June, 1488.

1<sup>b</sup>. Scemma sphericum secundum Hyginij descriptionem. [Woodcut.] 2<sup>a</sup>. CLA-RISSIMI VIRI HYGINII POETICON ASTRONO||MICON OPVS VTILISSIMVM FOELICITER INCIPIT. 56<sup>a</sup>. COLOPHON: Anno salutifere incarnationis Millesimo quadringentesimo || octogesimo octauo mensis Iunii die septima Impressum est præ||sens opusculum p Thomam de blavis de alexandria. || Venetiis.

Quarto. a-g<sup>8</sup>. 56 leaves. 34 lines, 142 × 106 mm. Types 5, 6, 7 (roman 84, gothic 70 and 61 mm.). Hain \*9065. Proctor 4765. Essling 287.

The woodcuts in this edition are bad copies, in reverse, of those by Santritter in Ratdolt's of 1482. As in that edition, the first set of verses by the editor Sentinus are reprinted, but his second set and those of Santritter naturally disappear. The woodcut capitals are also copied from Ratdolt's.

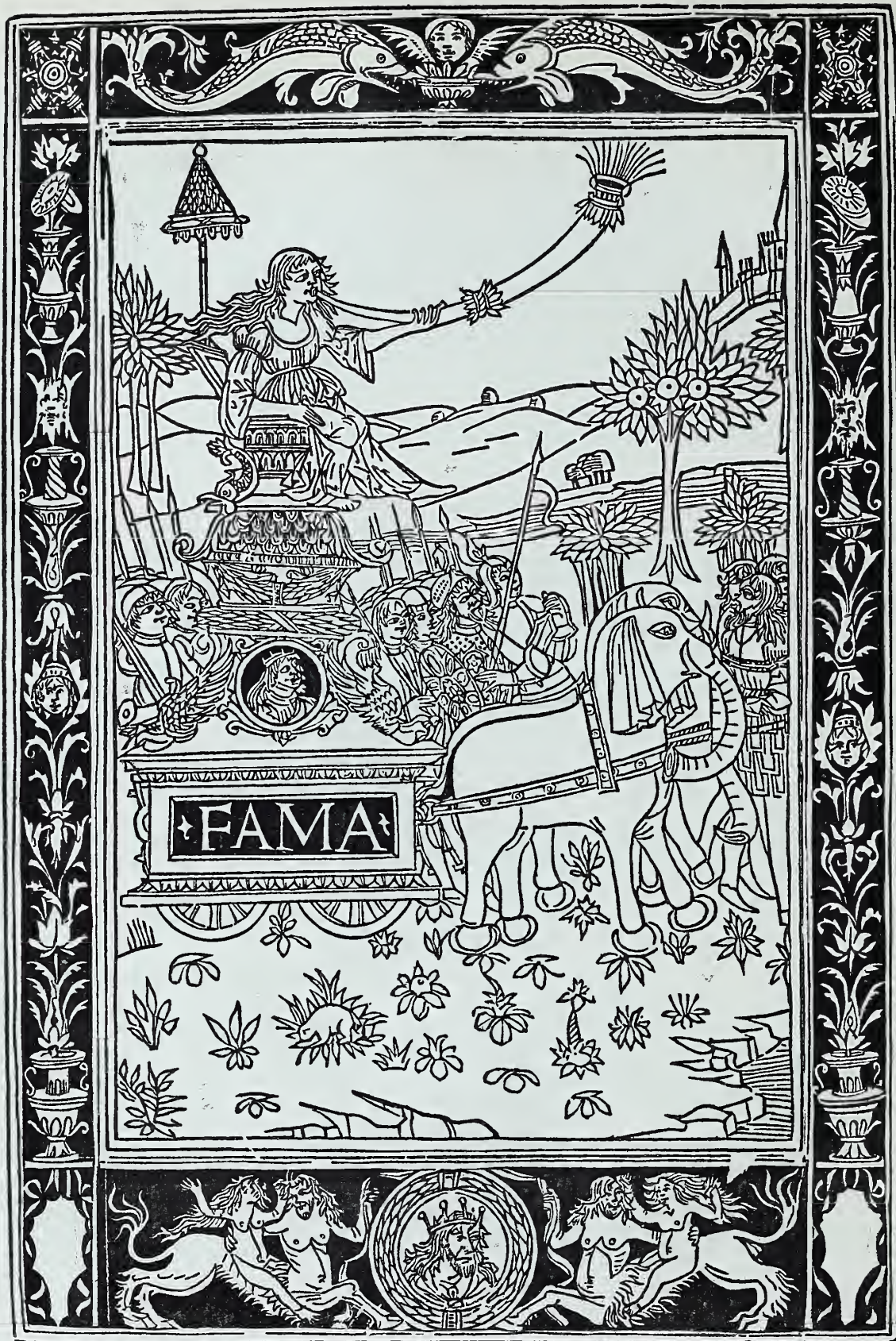
210 × 149 mm. The inscription 'G. Storck a Milano 1803' occurs twice in this copy. He thus acquired it three years before the Dante of 1481, q. v. Niger morocco by Douglas Cockerell. [46

## PETRARCA, FRANCESCO. Trionfi e Sonetti.

Venice, Bernardinus Rizus, 18 April, 12 June, 1488.

1<sup>a</sup>. TITLE: TRIUMPHI DEL PETRARCHA. 1<sup>b</sup>. Ad illustrissimum Mutinæ Ducem diuum Borsium Estensem Bernardi Illicini medicinæ: ac || philosophiæ discipuli in triumphorum clarissimi poetæ Francisci Petrarchæ expositio incipit. 149<sup>b</sup>. Finisse il commento delli triumphî del Petrarcha composto per il prestantissimo philosopho || Misser Bernardo da monte illicinio da Siena. Impresso in Venitia con grāde diligentia per Bernar||dino da Nouara nelli anni del nostro signore .MCCCCLXXXVIII. adi. xviii. Aprile || [Register] a iiii . . . t terno. [Part ii.] 1<sup>b</sup>. Prohemio del prestante Oratore & poeta Messer Francesco Philelpho al illustrissimo & iuictis||simo principe Philippo Maria Anglo Duca de Milano circa la interpretatione per lui sopra gli so-||netti & cāzone de messer Francesco Petrarcha facta. 2<sup>a</sup>. Incominciano li sonetti con canzoni dello egregio poeta messer Francesco Petrarcha con la inter||pretatione dello eximio & excellēte poeta messer Francesco Philelpho allo iuictissimo Philippo || Maria duca di milano. 112<sup>a</sup>.





47. PETRARCA: TRIONFI. Venice, 1488. (Triumph of Fame.)



COLOPHON: Finisse gli sonetti di Messer Francesco Petrarca impressi in Venesia per Bernardino da noua-||ra nelli anni Mcccclxxxviii . a di .xii zugno. Imperante il Serenissimo Augustino barbadico. ||| Registro delli sonetti. ||| ABCDEFGHIKLMNO. Tutti quanti sono quaderni.

Folio. Part i. a-s<sup>8</sup>t<sup>6</sup>. 150 leaves, the last blank, 1-149 so numbered. Part ii. A-O<sup>8</sup>. 112 leaves, so numbered. 62 lines of commentary with head-lines, 237 (247) × 146 mm. Types 6 and 7 (roman 111 and 76 mm.). Hain 12770. Proctor 4948, 4949. Essling 76.

With six full-page illustrations, each enclosed in a border, showing a crowned head in a medallion, centaurs and their captives, dolphins, and other ornaments in white on a black ground. Of the designs Dr. Lippmann wrote: 'The allegorical chariots, and the figures surrounding them, appear to be moving forward, obliquely, from the background towards the right of the spectator, in natural and well-grouped pageantry. In its technical execution, however, the engraving is somewhat deficient in smoothness and finish; and we may conjecture that the cuts were imperfect reproductions of beautiful designs.' As a fact, the six woodcuts, while differing notably from those in subsequent editions, embody the current 15th-century convention. Petrarch only mentions Love as drawn (by four white horses) in a triumphal car. In 14th-century manuscripts a car was also given to Fame. In this and the later printed editions all the six personifications have cars, that of Love being drawn by four horses, Chastity's by two unicorns, Death's by two buffaloes, Fame's by two elephants, that of Time in this edition by two griffins, more usually by stags, while that of Divinity is here the car of false Divinity, drawn by two stags, shown as shattered from heaven, but in later editions is that of the Crucified preceded by the evangelists or their symbols. How the convention grew up and became more or less fixed has not been discovered. The Prince d'Essling (i. 86) conjectured it might have taken its rise from some commentary, but that of Illicino of Siena (first printed in 1475), here given, is the earliest known and offers no clue.

304 × 210 mm. The first leaf in facsimile. From the library of the Royal Society with the book-stamp: Soc. Reg. Lond. Ex dono Henr. Howard Norfolciensis. [47

## AVIENUS, RUFUS FESTUS. Opuscula.

Venice, Antonius de Strata, 25 October, 1488.

2<sup>a</sup>. Victor pisanus Magnifico ac singularis prudentiæ uiro || Paulo pisano senatori Veneto .S.P.D. 3<sup>b</sup> (end of epistle): Hic codex auienii cōtinet epigrāma. eiusdē arati phænomen-||na geographiā carmine heroico: & oras maritimas trimetro || iambico: germanici quoq: & marci tullii arati fragmenta: & || Sereni uersus de uariis curandis morbis.

4<sup>a</sup>. RVFVS FESTVS AVIENIVS .VC. FLAVIANO MYR||MEICO .VC. SVO SALVTEM ||| (31 lines of verse) . . . Rufi festi auienii .VC. arati phaenomenon Liber Incipit.

120<sup>a</sup>. COLOPHON: Hoc opus impressum Venetiis arte & ingenio Antonii de || strata Cremonensis. Anno salutis. M. cccc. lxxxviii. octauo ca||lendas nouembres. ||| Registrum. 120<sup>b</sup>. Victor pisanus ad paulum pisanum in postremo opere cō-||monitio || . . . Vale.

Quarto. a<sup>10</sup>, b-p<sup>8</sup>. 122 leaves, 1, 58, 121, and 122 blank. 38 lines, 158 × 100 mm. Type 3 (roman 82 mm.). Hain \*2224. Proctor 4593. Essling 431.

1, blank; 2-3, epistle of Victor Pisanus to Paulus Pisanus; 4-57<sup>a</sup>, text; 57<sup>b</sup>-58, blank; 59-98<sup>a</sup>, 'Fragmentū arati phænomenon per germanicum in latinū conuersi cum cōmento nuper in sicilia repertum'; 98<sup>b</sup>-104, 'M. Tullii Ciceronis Fragmentum Arati Phaenomenon'; 105-120<sup>a</sup>, 'Quinti Sereni Medicinae Liber', colophon, register; 120<sup>b</sup>, 'Victor pisanus ad paulum pisanum in postremo opere cōmonitio'; 121-122, blank.



Most of the woodcuts which decorate the section of this book containing the *Phaenomena* of Aratus are the reversed copies of those of Santritter used in the 1488 edition of Hyginus by Thomas de Blauis. In addition to these, however, there are three others showing much more delicate work, a map of the heavens on sig. h 2 recto, a wain drawn by two oxen guided by a man on h 7 verso, the Pleiades on k 4 recto, and a man with flames coming out of his head on l 7 verso. The printer, Antonius de Strata, worked from 1480 to 1489.

208 x 149 mm. Half-vellum.

[48]

## AUGUSTINUS. *De Ciuitate Dei*.

Venice, [Bonetus Locatellus] for Octavianus Scotus, 10 February, 1489.

1<sup>a</sup>. TITLE: Augustinus de ciuitate dei || cum commento. 259<sup>b</sup>. COLOPHON: Aurelij Augustini de ciuitate dei liber explicit: || impressus Venetijs iussu impensisq; Nobilis || viri Octauiani scoti cuius modoetiensis: An-||no salutiferi virginalis part<sup>9</sup> octogesimono-||no supra milesimū ⁊ quatercētesimum: duo-||decimo Klendas Martias. 260<sup>a</sup>. ¶ Incipit tabula fratris nicolai triueth . . . 264<sup>a</sup>. Registrum || . . . Finis. [Device.] || 264<sup>b</sup>. TITLE: Augustinus de ciuitate dei || cum commento.

Folio. A-R<sup>8</sup> S<sup>6</sup> t-z 122 AA-EE<sup>8</sup> FF-HH<sup>6</sup>. 264 leaves. 2 columns. 51 lines, 239 x 161 mm. Types 1, 2, and 4 (gothic 75, 120, and 94 mm.). Hain 2065. Proctor 5018. Essling 73.

On 1<sup>b</sup> is a large woodcut in two compartments. In the upper S. Augustine writes at a desk, robed and mitred, an angel on the left holds a book, on the right another angel holds a crozier; in the lower compartment are two buildings set over against each other, on the summit of the one appear angels, on that of the other devils; in front of the first is seated Abel with his sheep before him, in front of the other Cain. Above the buildings is inscribed 'Insultat babylon syon vrbs vt sancta resultet'; above Abel, 'Vrbs dicata 80 abel fundatur sanguine iusti'; above Cain, 'In sathane sede3 cayn istam condidit vrbem'. Abel and his sheep are very prettily drawn. The rest of the picture is commonplace. Comparison with the figure of Aaron in the Latin Bible published by Oct. Scotus on 8 August of the same year suggests that the same cutter and designer were employed for both books. Scotus was exclusively a scholastic publisher, and the instinct which led him to decorate these two books quickly died out. Nearly everything Locatellus printed was published by him. Nicolas Trivet, the Dominican commentator, is now best remembered by the Chronicle from which Chaucer took his Man of Law's tale.

305 x 214 mm. Modern vellum.

[49]

## BONAVENTURA. *Devote meditatione sopra la Passione del Nostro Signore*.

Venice, Matteo Codeca, 27 February, 1489.

1<sup>a</sup>. Incominciano le deuote meditatione sopra la passione del nostro si-||gnore cauate & fundate originalmente sopra sancto Bonauentura car-||dinale del ordine minore sopra Nicolao de Lira: etiamdio sopra altri || doctori & predicatori approbati.

34<sup>b</sup>. COLOPHON: Finisse le meditatione del nostro signore iesu christo con li miste-||rii posti in figura impresse in Venetia per Matheo di co de cha da Par||ma del .Mccccxxxix. a di xxvii. de Februario. || [Device.]

Quarto. a b<sup>8</sup> c-e<sup>6</sup>. 34 leaves. 39 lines, 160 x 107 mm. Type (roman 82 mm.). Essling 405.

11 woodcuts (about 80 x 80 mm.). The Raising of Lazarus a 1, Entry into Jerusalem a 2, Last Supper a 3 verso, the Agony in Gethsemane b 1, Arrest of Christ b 3, Christ before Pilate b 6 verso, the Scourging c 1, the Crowning with Thorns c 2 verso, Christ bearing the Cross c 4, the Crucifixion d 1 verso, the Resurrection e 6.



The second illustrated edition of the *Meditatione* attributed to S. Bonaventura, and the first with illustrations specially cut for it, the large woodcuts used in the edition of 1487 (Hieronymo di Sancti & Cornelio compagni) having been designed at a much earlier date for a blockbook of the Passion. The cuts in this edition of 1489 are by the same two cutters who worked on the Malermi Bible of the next year. One of them attempts shading,



and his figures, more especially the faces, are blurred and indistinct; the other works in very clean-cut outline, and though his knife occasionally slips is much the more successful. These woodcuts reappear in the same printer's editions of 26 April, 1490, 10 March, 1492, 11 October, 1494, and were imitated at Florence.

204 x 141 mm. Red morocco gilt by Cobden Sanderson.

[50]

## PETRARCA, FRANCESCO. *Trionfi e Canzoniere*.

Venice, Petrus de Piasii of Verona, 22 April, 1490.

PART I. 2<sup>a</sup> (table): PER informatione e dechiariatione di questa || tabula . . . 6<sup>b</sup>. PROLOGVS ||| Ad illustrissimum Mutinæ Ducem diuum Borsium Estensem Bernardi Illicini medicinæ: ac philo-||sophiæ discipuli in triumphorum clarissimi poetæ Francisci Petrarchæ expositio incipit. 136<sup>a</sup>. END: p infinita secula seculoꝝ. || Questi sono tutti quaterni. a b c d e f g h i k l m n o p q Finis.

PART II. 1<sup>a</sup> (table): Azo che tu elqual ne lopra dil glorioso petrar||cha con minore difficulta possi ritrouare le hi-||storie. . . . 2<sup>a</sup>. Incominciano li sonetti cō cāzoni dello egregio poeta Misser Frācescho Petrarcha cō la i||terpretatiōe || dello eximio & excellēte poeta misser Frācescho Philelpho allo iuictissio Philippo Maria duca di milão. 101<sup>b</sup>. COLOPHON: Finisse gli sonetti di Misser Francescho Petrarcha coreti & castigati per me Hieronymo Centone Pa-||duano Impressi in Venetia per Piero Veronese nel M. CCCC LXXXX. Adi .xxii. de Aprilo Regnante lo || Inclito & glorioso principe Augustino Barbadico. ||| Registro delli Soneti ||| . . . re a Laura di.

Folio. Part I. aa<sup>s</sup>; a-q<sup>s</sup>. 136 leaves, the first blank, 9-136 numbered 1-128. Part II. A-M<sup>s</sup> N<sup>s</sup>.





51. PETRARCA: TRIONFI. Venice, 1490. (Triumph of Fame.)



102 leaves, all numbered. 61 lines of commentary, 245×156 mm. Types 6 and 7 (roman 108 and 80 mm.). 6 woodcuts. Hain 12771. Proctor 4481. Essling 77.

The six woodcuts illustrating the Trionfi in this edition are adapted with only slight modifications from a set of fine Florentine engravings on copper, the British Museum examples of which were originally inserted in a copy of the Petrarch of 1488. Women are walking instead of dancing. In the Triumph of Love, Chastity holds a palm in her right hand instead of the left; the car of Death proceeds from right to left instead of from left to right; that of Fame has received some trifling ornaments on the front instead of being left in bare simplicity. But all the essential features of the engravings are reproduced, and the cutter has even copied to some extent the engraver's method of shading. He falls below his original most conspicuously in the hastier and less individual handling of the faces in the different crowds. But his work was very successful and was copied by subsequent illustrators. The black ground of the border was probably suggested by that of the edition of 1488. There are no borders to the Florentine engravings, and the black and white borders to Florentine woodcuts only came into use in the course of this same year, 1490.

268 × 195 mm.

[51]

JACOPONE DA TODI. Laude.

Florence, F. Buonaccorsi, 28 September, 1490.

1<sup>a</sup>. TITLE: LAVDE || DI FRATE IACOPONE DA TODI. 136<sup>a</sup>. COLOPHON: A CON||TEM||PLA||TIO||NE || delle deuote persone sono im||presse queste laude per Ser Fran||cesco Bo||naccorsi. || In Firenze || adi uentiotto || del mese di septēbre || .M. CCCCLXXX.

Cōtēpla cor mōdan facto deuoto  
La passion del tuo dolce signore  
Chiedi p̄dono dituo āticho errore  
Dogni peccato et di malitia uoto.

137<sup>a</sup>. Tauola terza della maggior parte de laudi . . . 142<sup>a</sup>. END: Et p̄ lume la virgula e supflua XIII || FINIS.

Quarto. A<sup>8</sup>; a-q<sup>8</sup>; r<sup>6</sup>. 142 leaves. 27 lines (150×91 mm.). Type 1 (roman 112 mm.). Hain 9355. Proctor 6310. Kristeller 220.

1<sup>a</sup>, title; 1<sup>b</sup>, 2<sup>a</sup>, Proemio; 2<sup>b</sup>-7<sup>b</sup>, Repertorio; 8<sup>a</sup>, blank; 8<sup>b</sup>, woodcut; 9-135, text; 136, colophon in the form of a cross; 136<sup>b</sup>, blank; 137-142<sup>a</sup>, Tauola; 142<sup>b</sup>, blank. In the woodcut S. Giacomone kneels in an ecstasy of prayer, a closed book on the ground before him, a desk on his right: above is a vision of the B. Virgin seated, crowned, upon clouds, in a mandorla upheld by four angels, while three winged cherubs' heads are at her feet. Kristeller justly calls this 'the finest cut of the early grave style'. Instead of the usual Florentine border patterned in white on black, it is surrounded by a simple frame formed of triple lines. Until this year, 1490, with the exception of a capital B no woodcut is known to have been used in any book printed at Florence, though it is probable that two cuts, one of the Crucifixion, the other a Pietà, found in a worn condition in Savonarola tracts printed by Miscomini in 1492, may have been made for early Florentine books now lost. On the other hand they may have been used originally as single cuts, not as book-illustrations. When the fashion of putting one or more woodcuts into small quartos was once started it flourished vigorously for at least the next ten years. It is noteworthy that the printer, Francesco Buonaccorsi, was probably a relation of the mother of Savonarola, some of the most beautiful Florentine woodcuts appearing in Savonarola tracts. Buonaccorsi himself



was a priest. He printed in all over forty books during the years 1485-96, those of 1488 and 1489 in partnership with Antonius Francisci de Alope. Jacopo dei Benedetti of Todi was born about 1228, studied law at Bologna, and became a successful advocate. When he was about 40 his wife Vanna was killed by the fall of a platform at a spectacle, and



(Sig. A 8 verso.)

underneath her gala dress was found a hair shirt. Jacopo (he earned the affectionate augmentation Jacopone later on) gave up all for religion, and partly to humble himself, partly because his mind was unhinged by his trouble, made himself a byword by his strange pranks. At the same time he composed many Laude or hymns, both in Latin



and Italian (among others the Stabat Mater), and by virtue of these persuaded the Franciscans to receive him into their order. He was excommunicated and imprisoned by Boniface VIII, but was released at the Pope's death in 1303 and survived him three years.

199 x 134 mm. Without the six leaves containing the 'Tauola terza'. Half-bound, paper boards. [52]

## SACROBUSTO, JOANNES DE. Sphaera Mundi.

Venice, [B. Locatellus for Oct. Scotus,] 4 October, 1490.

1<sup>a</sup>. TITLE: SPHAERA || MVNDI. 1<sup>b</sup>. [Woodcut.] 2<sup>a</sup>. SPHAERAE mundi compendium fœliciter inchoat. || Nouiciis adolescētibus: ad astronomicā rēp. capessendā aditū ipetrātibus: p breui || rectoq; tramite a uulgari uestigio semoto: Ioānis de sacro busto sphæricū opus-||culū una cū additōibus nōnullis lra A sparsim ubi itersertæ sint signatis: Cōtra-||q; cremonēsia ī planetaꝝ theoricas delyramenta Ioānis de mōteregio disputa-||ōes ttā acuratis. ¶ utilis: Nec nō Georgii purbachii: ī eorūdē motus planetaꝝ ac||curatis. theoricæ: dicatū opus: utili serie cōtextū: fausto sidere īchoat. 47<sup>b</sup>. COLOPHON: Hoc quoq; sideralis scientie singulare opusculum Impressum est Venetiis man-||dato & expensis nobilis uiri Octauiani scoti ciuis modoetiensis Anno Salutis || M. cccc. lxxxx. quarto nonas octobris. 48<sup>a</sup>. REGISTRVM. 7b. END: FINIS. [Device of Scotus in red.]

Quarto. a-f<sup>8</sup>. 48 leaves. 41 lines, 163 x 119 mm. Types 5, 6, and 10 (roman 80 and 105, gothic 57 mm.). Hain \*14113. Proctor 5023. Essling 261.

With the woodcut of Astronomia, Urania, and Ptolemy, and numerous diagrams from the edition of 1488 by Hier. de Sanctis and Joh. Santritter (see No. 45). Type 6 is only used in the word 'Registrum' on 48<sup>a</sup>, type 10 in the lettering of some of the diagrams. The alliance of Locatellus and Octavianus Scotus as printer and publisher began in 1486 and lasted into the 16th century, and was very prolific of text-books for university students, especially in the faculties of philosophy and medicine, for the latter of which knowledge of astronomy was still considered essential.

210 x 153 mm. Half-calf.

[53]

## BIBLIA ITALICA. Biblia vulgare historiata.

Venice, Giovanni Ragazzo for Lucantonio Giunta, 15 October, 1490.

1<sup>a</sup>. TITLE: BIBLIA VVLGARE ISTORIATA. 424<sup>a</sup>. COLOPHON: A laude et gloria del omnipotente Idio et dela glo||riosissima uergine Maria: et di sācto Ioāne Baptista || Qui finisse la Bibia uulgare hystoriata stampata ne||lalma citta de Venetia per Gioanne Ragazo A in||stantia di Luchantonio di Giunta Fiorentio Sotto || gli añi de la nostra redētiōe. M. CCCCLXXXX. || A di. xv. de Octubrio. Sotto el pontificato Maximo || Innocentio octauo Regnante Agustino Barbadigo || Inclito Principe de Venetia. FINIS. || Prohemio nela uita del sāctissimo & uergine ppe||tuo Ioseph sposo de la itemerata uergine Maria ma||tre dilecta de dio. 426<sup>b</sup>. Tabula de la seconda parte de || de la Byblia. 430<sup>a</sup>. END: . . . uide la influentia & lhabun||dantia. xxii || FINIS. [Device on the left.]

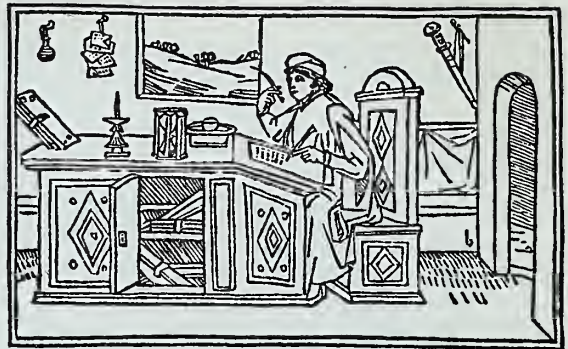
Folio. a-x<sup>8</sup> y<sup>10</sup>; aa-dd<sup>8</sup> ee<sup>6</sup>; AA-PP<sup>8</sup>; A-L<sup>8</sup> M<sup>6</sup>. 430 leaves, 2 columns. 61 lines and head-line, 248 (253) x 159 mm. Type 1 (roman 82 mm.). Hain \*3156. Proctor 5349. Essling 133.

This is the first and most important of the Venetian folios illustrated with small column cuts, measuring about 45 x 75 mm. Part i contains a frontispiece of six cuts, 56 x 57 mm., representing the work of the six days of Creation, enclosed in a border, a pictorial N at the beginning of Genesis, and 199 small column cuts used as 208; Part ii,





LEVITICUS XXIV. (Sig. f 6 verso.)



BARUCH I. (Sig. HH 8 verso.)



NUMBERS XXII. (Sig. g 7 verso.)



PSALM LII. (Sig. bb 2 verso.)



RUTH II. (Sig. 17 verso.)



JOHN XX. (Sig. F 1 verso.)



which begins with the Book of Proverbs, is headed by a large woodcut of King Solomon, cut and text being enclosed in an elaborate architectural border, and has 166 column cuts used as 175. Many of the cuts are signed .b., which is now taken as standing not for the artist, but for a firm of woodcut makers. These cuts are all good, whereas many of the later cuts, more especially those illustrating the Gospels, are spoilt by the clumsy handling of an untrained workman, apparently the same who mangled several of the pictures in the *Meditatione sopra la Passione del Nostro Signore* of the previous year. Suggestions for some of the cuts were taken from the large pictures in the Low German Bibles printed at Cologne by Quentell about 1480. But whether using his own ideas or



PROLOGUE TO JUDITH. (Sig. I 2 verso.)

those of predecessors the designer always knows exactly what to do with his limited space, and where the little pictures have received fair treatment from the cutter they are unsurpassable in their own kind. Niccolò Malermi, the translator, was born in 1422, and entered the monastery of S. Michele in Murano, near Venice, in 1470. His Bible was printed by Vindelino de Spira the following year, and had already passed through several editions before this illustrated one of 1490, which greatly increased its popularity.

322 x 219 mm. Wanting a 1-8 (a 1 supplied in facsimile), b 2-8, aa 4 and 5, AA 7, and MMP 6, the last leaf supplied in facsimile. Quires GG and F-L remargined. The offending illustrations to Genesis xxxix and Numbers xxv have been partly obliterated. [54]

CRISPUS DE MONTIBUS, JOHANNES. *Repetitio Vituli de heredibus.*  
Venice, Johannes Hamman dictus Herzog, 19 October, 1490.

2<sup>a</sup> (red): *Repetitio tituli insti. de here. q̄ ab inte. defe. || ⁊ tituli de gradibus cum arbore edita per dñm || Iohannē Crispū de mōtibus: Ciuē Aquila-||num ad magnificū dñm Ludouicū Scledeuꝝ || Vincētīnū: olīm artistaꝝ rectorē benemerituꝝ || ⁊ in florentissimo gymnasio Patauino publice || legentem.* 18<sup>a</sup>. COLOPHON: *Expletum est presens opusculum Impres-||sum Venetijs: impensis atq; diligentiori cura || Iohannis hamman de Landoia Alemani di-||cti Hertzog. Anno Millesimo quadringente-||simononagesimo. xiiij. kal. Nouembris. || [Device.]*

Folio. a<sup>8</sup> b<sup>6</sup> c<sup>4</sup>. 18 leaves, the first blank. 60 lines, 308 x 201 mm. Types 1 and 2 (gothic 156 and 103 mm.). Hain \*11607. Proctor 5185. Essling 527.

The double-page woodcut on leaves 16<sup>b</sup> and 17<sup>a</sup>, showing the arbor affinitatis, arbor consanguinitatis, and arbor successionis, all springing from a figure of a man seated, is printed, as usual, in red (the man's dress and the circles), brown (the figure of the man, also the branches), green (the ornamental leaves surrounding the outer circles and the ground on



which the man sits), and black (text within circles). The colours, though rather crudely applied, serve their purpose, and take colour printing at Venice a step beyond its application to purely astronomical diagrams by Ratdolt.

427 × 287 mm. With manuscript notes and an ornamental capital C in blue. New limp vellum. [55]

CALANDRI, FILIPPO. *Arithmetica*.

Florence, Lorenzo de Morgiani and Johann Petri, 1 January, 1491.

A partire per cento			
de	8	β	4 ñe 1 97
de	16	β	8 ñe 2 97
de	25	β	0 ñe 3 97
de	33	β	4 ñe 4 97
de	41	β	8 ñe 5 97
de	50	β	0 ñe 6 97
de	58	β	4 ñe 7 97
de	66	β	8 ñe 8 97
de	75	β	0 ñe 9 97
de	83	β	4 ñe 10 97
de	91	β	8 ñe 11 97
de	100	β	0 ñe 1 β

(Sig. C 3 verso).

1<sup>a</sup>. Pictagoras arithmetrice introductor. [Woodcut]. 2<sup>a</sup>. Philippi Calandri ad nobilem et studiosu<sup>3</sup> Iulia<sup>3</sup> num Laurentii Medicē de arimethrica opusculū. 104<sup>b</sup>. COLOPHON: Impresso nella excelsa cipta di Firenze per β || Lorenzo de Morgiani et Giouanni || Thedesco da Maganza fil<sup>3</sup> nito a di primo di || Gēnaio 1491.

Octavo. a<sup>4</sup> b-i l-o<sup>8</sup> p<sup>4</sup>. 104 leaves. 26 lines, 106 × 71 mm. Type 3 (gothic 81 mm.). Hain 4234. Proctor 6352. Kristeller 77<sup>a</sup>.



One larger woodcut (115×79 mm.) showing Pythagoras at a desk with two of his pupils, these drawn on a smaller scale as are the pupils in Pantiera's *Alcuni singolari trattati* (same printers, 1492) and the *Rudimenta astronomica* of Alfraganus (Ferrara, A. Bellfortis, 1493); 35 smaller cuts, 25 and 35 mm. square, one 72×36 mm., illustrating problems, numerous cuts of hands, also geometrical diagrams, three broad borders, with 8 narrower border-pieces and 3 cross-pieces. The Pythagoras cut is rather weak, the little illustrations to the problems charming; the more elaborate ornamental borders, e.g. that here shown (from sig. C 3 verso), belong to a bad school of ornament, but are good of their kind, and foreshadow the work of Tory. Two of the four little heads which form corner-pieces to C 3 recto must be early work either of the designer or the cutter of the illustrations to the *Epistole ed Evangelii* of 1495. Of Calandri nothing seems to be known. Of his book Mr. D. E. Smith writes in 'Rara Arithmetica': 'It is the first printed Italian arithmetic with illustrations accompanying problems, and the first to give long division in the modern form, known to the Italian writers by the name "a danda". Indeed Calandri gives only the "a danda" method, omitting the galley form, and is therefore fully a century ahead of his time.' The contraction before the name of Lorenzo de Morgiani is blurred, but obviously stands for 'Ser'.

129×97 mm. Vellum.

[56

DANTE ALIGHIERI. *Divina Comedia*. [With the commentary of Landino.] Venice, B. Benalius and Matheo Capcasa, 3 March, 1491.



CANTO X. (Sig. h i recto.)

1<sup>a</sup>. PROEMIO. || COMENTO DI CHRISTOPHORO LANDINO FIORENTINO SOPRA || LA COMEDIA DI DANTE ALIGHIERI POETA FIORENTINO. 301<sup>b</sup>. COLOPHON: Finita e lopa delicyto & diuo dāthe alleghieri poeta fiorētino reuista & emēdata diligētemēte p el reuerēdo || maestro Piero da figio maestro ī theologia & excellēte predicatore del ordie de mīori: & ha posto molte colse ī diuersi luoghi che ha trouato mācare ī tutti edāti liqli sono stati stāpadi excepto qsti Impressi ī uenesia p || Bernardino benali & Matthio da parma del .MCCCCLXXXI. adi .iii. marzo como ne dicti danthi si po||tra uedere si ī lo testo come nela iosa & qsto p negligētia & diffecto di correctori passati. || Registro de questa opera . . . *Ibid.* Qui incomincia il credo di Danthe [followed by the Pater Noster and Ave Maria]. 302<sup>a</sup>. END: AMEN. [Device.]



Folio. [\*<sup>10</sup>.] a-z & ꝛ & A<sup>8</sup> B<sup>6</sup> C-I<sup>8</sup> K<sup>6</sup> L<sup>8</sup>. 302 leaves, 12-301 numbered 11-291. 61 lines of commentary, head-line, and marginalia, 245 (252) × 149 (172) mm. Types 9 and 10 (roman 108 and 81 mm.). Hain 5949. Proctor 4877. Essling 531.

Three full-page woodcuts, at the beginning of the three parts, that to the Purgatorio used twice, with 97 small cuts illustrating the second and subsequent cantos of each part. Three large ornamental capitals and numerous smaller ones.

Of this edition Dr. Lippmann writes rather severely: 'The woodcuts were in the form of small vignettes, one at the beginning of each canto. It is not unlikely that they were based upon good designs, but the tiny figures lost in the execution whatever merit they had possessed, and are deformed by clumsy angularities. The engraver had evidently not been trained to work within such narrow limits. The argument of each canto is certainly indicated by the illustrations; but nothing more than this could be expected under such restrictions of space. Of artistic power there is naturally no manifestation whatever.' He goes on to suggest that the little cuts were really only meant as 'landmarks', enabling readers to find their way about the book, a remark which he applies also to the illustrations of the Malermi Bible, with much less justice, at least as regards the best of them. In these little Dante cuts the cramping effect of the limited space is increased by the designer having borrowed from the Florentine and Brescia editions the mediaeval trick of repeating the same figures two or three times within the same cut to indicate their movements. Thus in the present picture we first see Dante and his guide entering the City of Lucifer by the portal, which the Demons (one of whom now greets them submissively) had shut against them, then Dante in conversation with Farinata, and then both he and Virgil gazing into the tomb of the heretic pope Anastasius II (496-8), of whom legend says that he died while arguing against the Double Procession of the Holy Ghost. There is room for all this in the full-page Brescia woodcut (see p. 37), but hardly here.

301 × 200 mm. Modern green morocco.

[57

DIOMEDES. De arte grammatica. [With other grammatical treatises by Phocas, Caper, Agraetius, Donatus, Servius and Sergius.]  
Venice, Christophorus de Pensis, 4 June, 1491.

1<sup>b</sup>. IN HOC VOLVMINE HAEC CONTINENTVR. . . . 2<sup>a</sup>. DIOMEDIS DOCTISSIMI AC DILIGENTISSIMI LIN-||GVE LATINAE PERSCRVTATORIS DE ARTE GRAM||MATICA OPVS VTILISSIMVM. 84<sup>a</sup>. COLOPHON: Impressum Venetiis per Christoforum de Pensis de mandelo. Anno Domini nostri Ie-||su christi. MCCCCLXXXI. Die uero. iiii. mensis Iunii. || Registrum . . . || Laus deo.

Folio. a-o<sup>6</sup>. 84 leaves. 46 lines, 233 × 150 mm. Type 2 (roman 101 mm.). Hain 6216. Proctor 5224. Essling 563.

Besides sixteen treatises of Diomedes, this grammatical miscellany contains the De nomine & verbo and Epitoma Prisciani of Phocas, the De Orthographia et Latinitate Verborum of Caper, the De Orthographia: proprietate & differentia sermonis of Agraetius, De Barbarismo & octo partibus orationis of Donatus, and commentaries of Servius and Sergius (misprinted 'Servius' in the table of contents on 1<sup>b</sup>) 'in secundam Donati editionem'.

The first page of text (2<sup>b</sup>) is surrounded with an ornamental border, white on black, showing sphinxes, heads, putti playing instruments and between them a blank shield. Within this, above the text, and surrounded by its own border, is a cut of a youth kneeling before a laurel-crowned master, with a view of a city, hill, &c., in the background, perhaps suggested by the frontispiece of the Verona Aesop of 1479. A later edition. of 10 March,



1494, in which both cut and border are copied, though professedly 'impressum Venetiis' was really printed by Pachel at Milan.

298 x 210 mm. On an old fly-leaf is the inscription 'Ego hieronimus Scanifeus (?) sum possessor huius libri'. On 1<sup>a</sup> is the stamp of a Russian library. Red morocco. [58]

DANTE ALIGHIERI. *Divina Commedia*. [With the commentary of Landino.] Venice, Petrus de Piasii, 18 November, 1491.

1<sup>b</sup>. *COMENTO di Christophoro Landino fiorentino sopra la comedia di Danthe alighieri poeta fiorentino*. 316<sup>b</sup>. *COLOPHON*: Et Fine del comento di Christoforo Landino Fiorentino sopra la comedia di Danthe poeta eccellētissimo || E impresso in Vinegia per Petro Cremonese dito Veronese: Adi .xviii. di nouēbrio. M.cccc.Lxxxxi. || emendato per me maestro piero da fighino dellordine de frati minori. || Cancione dello eccellentissimo poeta. . . . 320<sup>b</sup>. Qui finisce lecanzone de danthe. 321<sup>a</sup>. Per informatiōe & dichiaratiōe di questa || tabula . . . 324<sup>b</sup>. *END: FINIS*.



CANTO X. (Sig. H 7 recto.)

Folio. a<sup>10</sup>; B-Z a-q<sup>8</sup> r<sup>6</sup>; AA<sup>4</sup>. 324 leaves, 11-317 so numbered. 62 lines and headline, 244 (250) x 155 mm. Types 6 and 7 (roman 108 and 80 mm.). Hain 5950. Proctor 4482. Essling 532.

This edition has no title-page and no frontispieces to the three parts; it is illustrated throughout by cuts, 82 x 82 mm., of the same design as those in the edition of 3 March, but (except in the case of the cuts to the first canto of each part) on a larger scale and with much better workmanship.

307 x 210 mm. Modern black morocco.

[59]



PLUTARCH. Vitae Parallelae.

Venice, Giovanni Ragazzo for Lucant. Giunta, 7 December, 1491.

1<sup>a</sup>. TITLE: PLVTARCHI VITAE. 290<sup>a</sup>. COLOPHON: Virorum illustrium uitæ ex Plutarcho Græcho in || latinum uersæ: solertiꝝ cura emendatæ fœ||liciter expliciunt: Vene- tiis im-||pressæ per Ioannem R-||igatium de Montefer||rato Anno salu||tis .M. cccc. ||lxxxxi. die || uero sep||timo de||cembris. || [To left and right of colophon] LAVS || DEO. [To the right: L. A. Giunta's device.]



THESEUS AND THE CENTAUR. (Sig. a 2 recto.)

Folio. a-r<sup>s</sup> s<sup>10</sup>; A-S<sup>8</sup>. 290 leaves, numbered I-CXLV, I-CXLIH. 63 lines and head- line, 254 (261) × 158 mm. Type 1 (roman 81 mm.). Hain 13129. Essling 594.

1<sup>a</sup>, title; 1<sup>b</sup>, index to both parts; 2-146<sup>a</sup>, text of part i; 146<sup>b</sup>, register of both parts; 147-290<sup>a</sup>, text of part ii, colophon and publisher's device; 290<sup>b</sup>, blank.

Two woodcuts, the first of Theseus and the centaur, a fine design very well cut; the second (in the corner of which is a capital P) Cymon on horseback and also in prison. The opening pages of parts i and ii on which these occur are each enclosed in an architectural border, with ornaments of boys on horseback, weapons, birds, &c., taken from the Malermi Bible of 1490, produced by the same combination of printer and publisher. Ornamental capitals.

313 × 213 mm. Below the colophon is the inscription (contractions expanded): Hic liber est presbiteri Franchini gafori musici emptus pretio librarum quinque et soldorum



decem impꝛ die xviii<sup>o</sup> Ianuarij 1494. Beneath the table on 1<sup>b</sup> is written in a much larger hand: Liber franchini Gafurij laudensis Regij Musici Ecclesięque mediolanensis phonasti. Thus the book belonged to the musician Gafori, the author of No. 110 in this collection, q. v. Manuscript side-notes to the life of Pompey appear to be in the same hand as the inscription about the price. Modern half-binding. [60]

JACOBUS PHILIPPUS [FORESTI] BERGOMENSIS. Supplementum  
Chronicarum. Venice, Bernardinus Rizus, 15 February, 1492.

1<sup>a</sup>. TITLE: Supplementum Chronicarum. 1<sup>b</sup>. [Woodcut.] 2<sup>a</sup>. Opus preclarum Supplementum chro-||nicarum vulgo appellatum: in omnimoda historia nouissime congesta fratris Iaco||biphilippi Bergomensis religionis heremitarum diui Augustini decoris: ꝓ faustissime || inchoat. 258<sup>b</sup>. COLOPHON: ¶ Ac sic demū deo auxiliante ꝛ fauēte supplemēti Chronicharū iam tertio terminuz ponā: quā me || semel ꝛ bis ac ter promisi cum omni diligētia ꝛ veritate factuz: quo in loco ꝛ nunc ꝛ semp nixus fui si-||ne errore conscribere successiones regū ac principū oīuz ꝛ actus eorū ac viroꝝ in disciplinis excellētū || ꝛ religionū origines: necnō ꝛ pōtificū oīuz ꝓcursus: sicut ex lib<sup>o</sup> histo. descriptio cōtineñ. Hoc ꝓppe in || exordio hui<sup>9</sup> opis me facere ꝓpromisi. ꝓfectū autē est ꝛ denuo castigatū atqꝫ auctū ꝓ me opus fuit idi||bus octobris anno a natali xpīano .1486. in ciuitate nostra Bergomi: mihi vero a natiui-  
tate. 52<sup>o</sup>. || ¶ Impressum autem Venetijs per magistrum Bernardinuz riçium de Nouaria: anno a natiuitate dñi .M.cccc.lxxxxij die decimoquinto Februarij: regnante inclyto duce Augustino barbadico. 259<sup>a</sup>. Orlandini gleroli Brixiani disticum || ... *ib.* par. 2: ¶ Tabula generalis . . . 269<sup>b</sup>. ¶ Ad magistratū bergomensem . . . prolog<sup>9</sup>. 270<sup>a</sup>. END: . . . cō-  
tinuabimus.

Folio. a<sup>10</sup> b-z ꝛ ꝓ A-F<sup>8</sup>; A B<sup>6</sup>. 270 leaves, 3-258 numbered 1-256. 60 lines, 242 x 144 mm. Types 13 and 14 (gothic 80 and 160 mm.). Hain \*2809. Proctor 4962. Essling 343.

\* The last twelve leaves following the colophon are occupied by commendatory verses, table and prologue ('Ad magistratū bergomensem in omnimoda historia nouissime cōgesta chronicharū supplemētū appellata prolog<sup>9</sup>'), which would come more fitly at the beginning.

The edition of 1486 (see No. 41), the last revised by the author, was the first to have illustrations, its large woodcuts of the Fall and the Death of Abel contrasting strangely with the unworthy little cuts of cities, some of them, including that of Venice itself, copied from the Fasciculus Temporum. In 1490 Bernardinus Rizus or Ricius took over the book, and added an additional large scripture cut of the Tower of Babel and substituted some much better plans of cities, those of Rome, Venice, Genoa, and Verona being especially notable. To the present edition he added a frontispiece of the six days of Creation from the 1490 Malermi Bible and also a small cut of the ark from the same source. The frontispiece and first page of text are enclosed in a border, also used in the Legendario di Sancti of December, 1492, showing at the top mermen, at the foot putti supporting a shield, pressing grapes, &c., and at the sides highly decorated columns. Decorative capitals.

305 x 200 mm. Olive morocco.

[61]

JOANNES CLIMACUS. Scala Paradisi.  
Venice, Christophorus de Pensis, 12 October, 1492.

1<sup>a</sup>. TITLE: ¶ SANCTO Iouanni Climacho Altrimenti Scala paradisi. ||| [Woodcut.] 98<sup>a</sup>. COLOPHON: Questo Libro fu facto in Venesia || per Christopholo da mandelo. ||| Nel



.M. CCCC. LXXXXII. DIE. || XII. MENSIS OCTVBRIS. ||| abcdefghiklm. Tutti sōno qua-||derni ecetto m che e qnterno.

Quarto. a-1<sup>8</sup> m<sup>10</sup>. 98 leaves. 2 columns. 42 lines, 170 × 116 mm. Type 4 (roman 80 mm.). Hain 5469. Proctor 5228. Essling 566.

Two small woodcuts: on the title, the saint preaching in a cloister; at the end of the Prologue, the Virgin holding the dead Christ at the foot of the Cross, from the Devote Meditatione of S. Bonaventura printed by Benalius and Codeca, s.a.

S. John Climacus was an Abbot of Mount Sinai, who died in 606.

207 × 153 mm. Bound with Giustiniani: Della vita monastica (No. 85). [62]

## LANDINI, CHRISTOPHORO. Formulario di lettere.

Florence, Antonio Miscomini, 1492.

1<sup>a</sup>. TITLE: ¶ Formulario di lettere & di orationi uolgari con la || proposta & risposta cōposto p Christofano landini. || [Woodcut.] 2<sup>a</sup>. ¶ Formulario di epistole uulgare missiue & responsiue || & altri fiori di ornati parlamēti allo excelso & illustrissi||mo principe Signor Hercole da Esti dignissimo Duca || di Ferrara / composto per messer Christophoro landini || ciptadino fiorentino. 42<sup>a</sup>. COLOPHON: Impressa in Firenze per maestro Antonio mischo-mini || Anno salutis, M CCCC LXXXXII. || 42<sup>b</sup>. [Device in border.]

Quarto. a-d<sup>8</sup> e<sup>6</sup> f<sup>4</sup>. 42 leaves. 36 lines, 155 × 91 mm. Type 5 (roman 88 mm.). Hain 9862. Proctor 6161. Kristeller 230 b.

1, title with woodcut; 2-42<sup>a</sup>, text, printer's letter (on the faults of previous editions) 'spectabili viro Sandro Varrochio' and colophon; 42<sup>b</sup>, printer's device in woodcut border, with mermen in the head-piece and eagles supporting a shield within a wreath at the foot.

The title-cut shows a youthful teacher seated at his desk with a book before him, his right hand uplifted as if expecting an answer to some question put to a class of seven young Florentines. One of the little masterpieces of quiet drama which give this decade of book-illustration at Florence its high rank. The cut occurs again in the Flores Poetarum (Kristeller 153).

194 × 131 mm. With the Syston Park book-plate. Modern purple morocco. [63]

## LICHTENBERGER, JOANNES. Prognosticatio in latino.

Modena, Dominico Richizola, c. 1492.

1<sup>a</sup>. TITLE: ¶ Pronosticatio in latino. ||| ¶ Rara ⁊ prius non audita: que exponit ⁊ decla||rat non nullos celi influxus: ⁊ inclinationeꝝ cer||taꝝ constellationū magne videlicet cōiunctiōis || ⁊ eclipsis: que fuerant istis ānis: quid boni ma||liue hoc tempore ⁊ in futuroꝝ huic mundo por||tendāt: durabitꝝ pluribus annis. 47<sup>b</sup>. AUTHOR'S COLOPHON: ¶ Datum in vico vmbroso subtus quercuꝝ Car||pentuli Anno domini. M. cccc. lxxxviii. Kalēdas || Aprilis per peregrinum Ruth in nemoribus la||titantem: Cuius oculi caligauerunt: stilus tremet || senio oppressus. Valeant: qui recto animo emen||dant. Valeantꝝ: vt valere phas est; qui oblatra||re non cessant. 48<sup>b</sup>. PRINTER'S COLOPHON: Explicit hec prognosticatio: que durabit vsqꝫ ad annum || Millesimum Quingentesimū Sexagesimū septimū. || Impressum Mutine per. M. Dominicū Richizola.

Quarto. a-f<sup>8</sup>. 48 leaves. 33 lines, 150 × 97 mm. Type 1 (gothic 91 mm.). Hain 10081. Proctor 7207.



**F**omulario di lettere & di orationi uolgarì con la  
proposta & risposta cōposto p Christo fano landini



63. LANDINI: FORMULARIO. Florence, 1492. (Title.)



The author's name is given on line 6 of 6<sup>b</sup>, in the course of his prayer 'ut numinis tui presidio syderum tuorum venerabilia iudicia cursusq; eorum efficaces influētias indigno seruo tuo Ioanni Lycthenberger explicandans reueles'. The first conjunction of the planets here expounded was that which took place at 6.4 p.m. on 25 November, 1484. The prognostications relate to the years 1490 to 1567 (according to the colophon) or 1576, which is the limit given to the peace which the Roman Empire was to enjoy after the subjugation of the 'populus dure ceruicis'. Lichtenberger was astrologer to the Emperor Frederick III, and had so much of a prophet about him that his prognostications have been taken as a plea for social and ecclesiastical reforms, as in this picture of the Sacrifice of Vanities (long hair, long shoes, and games of chance) which anticipated scenes which actually took place in Florence



THE SACRIFICE OF VANITIES. (Sig. e 5 verso.)

under the influence of Savonarola. The first edition of his book was printed in Germany in 1488, perhaps by Johann Zainer at Ulm, and another, with the same woodcuts, by Jacob Meydenbach at Mainz in June, 1492. This undated Latin edition by Dominicus Richizola (Rocociola) probably also belonged to 1492, since an Italian version which closely resembles it, from the same press, bears that date. The woodcuts are adapted from the larger and more vigorous, though ruder, pictures of the German editions.

195 x 136 mm. Red morocco.

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KETHAM, JOHANNES. Fasciculo de medicina.

Venice, Joh. and Greg. de Gregoriis, 5 February, 1493.

1<sup>a</sup> (on woodcut): PETRVS || DE || MONTAGNANA. 2<sup>b</sup>. In comincia el dignissimo Fasciculo de Medicina in Volgare el quale tracta de tute le infirmita||te del corpo Humano & de la Anatomia de quello: & multi altri Tractati composti p diuersi || Excelentissimi Doctori con auctorita e Testi prouadi: & prima la exposition del colore delle || Vrine e iudicio de quelle. 52<sup>a</sup>. COLOPHON: Qui finisce el Fasciculo de medicina Vulgarizato per Sabastiano Manilio Romano E stāpi-||to per Zuane & Gregorio di Gregorii. Nel .M.cccc.lxxxxiii. adi .y. Februario in Venexia. 52<sup>b</sup>. Queste sono le cose contenute in





65. KETHAM: FASCICULUS MEDICINAE. Venice, J. and G. de Gregoriis, 1493.  
The Treatment of Plague. (Sig. e 2 recto.) Reduced.



questo Dignissimo Fascicolo di medicina Vulgare . . . *Ib.* END: . . . & molti altri che hāno scritto.

Folio. a-h<sup>6</sup> i<sup>4</sup>. 52 leaves. 48 lines, 263 x 162 mm. Types 23, 26; 24, 24<sup>b</sup> (roman 82 and 110 mm.; gothic 65 and 86 mm.). Essling 586.

A previous edition issued by the brothers De Gregoriis in Latin in 1491 had been illustrated with six strictly professional designs only accidentally decorative: (1) a design of the four temperaments and the twenty-one varieties of urine; (2) a figure of a man with places marked for bleeding; (3) a figure of a man with the parts of the body marked with the names of the planets by which they were influenced; (4) an anatomical figure of a woman; (5) a man with various wounds and the weapons causing them; (6) a man with various diseases marked on the parts of the body they affect. Of these the last is used here on 4<sup>a</sup>, the other five are copied, the first in reduction. The four new illustrations are of a much more pictorial and decorative quality: the title-cut gives a portrait of Petrus de Montagnana, with (in the foreground) figures of a man and woman in pain, and a youth, all three provided with scaldini; on 1<sup>b</sup> is a consultation of physicians in a pillared hall; on 26<sup>a</sup> a physician's visit to a plague-smitten patient; on 32<sup>b</sup> a dissection, printed in four colours, red, black, green, and yellow. In this the colouring is rather careless, the hand of the presiding physician being coloured red along with his dress. But the figures are all strikingly good, and have been attributed by Dr. Lippmann to the school of Gentile Bellini.

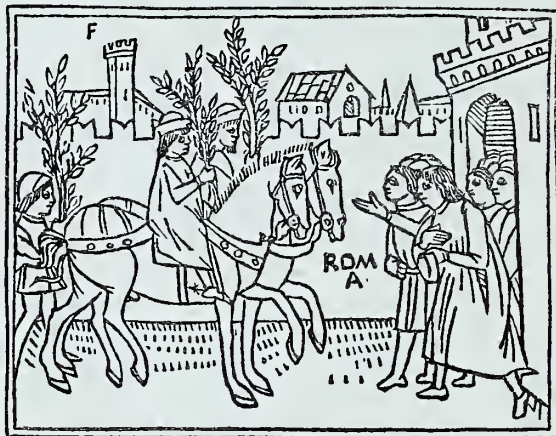
Johannes Ketham was a German physician who practised at Venice; Petrus de Montagnana practised at Padua.

297 x 211 mm. Half-vellum.

[65

LIVIUS, TITUS. *Deche vulgare historiata.*

Venice, Johannes Rubeus, 11 February, 1493.



ROMAN AMBASSADORS IN GREECE. (Sig. F 2 verso.)

1<sup>a</sup>. TITLE: *Deche di Tito Liurio || vulgare historiata.* 381<sup>b</sup>. COLOPHON: *Finite le Deche de Tito Liurio padouano historio-||grapho uulgare historiata cō uno certo tractato de bello punico Stāpate nella inclita cittade di Venetia per || Zouane Vercellese ad instancia del nobile Ser luca || antonio zonta Fiorentino. Nel Anno .M. cccc. lxxxxxiii. || adi .xi. del*



mese di Febraio. 382<sup>a</sup>. REGISTRO . . . *Ib.* END: Laus deo. ||| [Device of L. A. Giunta in red.]

Folio. [\*<sup>8</sup>], [\*<sup>10</sup>], a-o<sup>8</sup> p<sup>10</sup>; aa-oo<sup>8</sup> pp<sup>10</sup>; A-P<sup>8</sup>. 382 leaves. 2 columns. 63 lines, 254 × 167 mm. Types 3, 4; 2 (last quire) (roman 79; gothic 120; roman 83 mm.). Hain \*10149. Proctor 5133. Essling 33.

1<sup>a</sup>, title; 1<sup>b</sup>, blank; 2-17, table; 18, blank; 19-365<sup>a</sup>, text of Decades 1, 3, and 4; 365<sup>b</sup>-381<sup>b</sup>, 'libro de la guerra punica', ending with colophon; 382<sup>a</sup>, register with device of Giunta, the latter in red; 382<sup>b</sup>, blank.

Three larger cuts (70 × 103 mm.) at the beginnings of Books 1, 3, and 4, these pages being enclosed in an ornamental border taken from the Malermi Bible of 1490 with the substitution in the tympanus of a scholar in his library for the Holy Dove, 420 small cuts, including many repetitions, in the text, two large and numerous small capitals. The larger woodcuts represent a battle, the oath of Hannibal, and ambassadors from Ptolemy VI of Egypt before the Roman Senate. Of the smaller cuts those measuring about 55 × 70 mm., many of them signed F, were specially made for the book. They are fairly good, but a little stiff. The numerous still smaller cuts, many of them signed b, or .b., are borrowed from Giunta's Malermi Bible, to the later editions of which many Livy cuts were added (see note on the edition of 1494). The illustrations to the books of Maccabees are freely drawn on and often with so little incongruity that it is only by their smaller size that they attract attention. Other cuts fit their new places much less happily. Thus in iii. 2. 1 there is an apparition of an angel (cp. Ecclesiasticus i), the temptations of Capua are represented (iii. 3. 25) by Joseph feasting his brethren, the Aetolians inciting the princes of Greece to make war on Rome (iv. 5. 13) by Isaac in conversation with Abimelech (to the right of the picture he is shown also with Sarah!), Alexander of Acharnia counselling Antiochus (iv. 5. 27) by Saul, David, and Jonathan, and sacrifices at Rome (iv. 8. 48) by Samuel sacrificing a sheep before a shrine labelled 'Alpha et O'.

315 × 217 mm. Wanting the first leaf. Limp vellum.

[66

## JACOBUS DE CESSOLIS. Giuoco di Scacchi.

Florence, Antonio Miscomini, 1 March, 1493.

1<sup>a</sup>. TITLE: ¶ LIBRO DI GIVOCHO DI SCACCHI || intitolato de costumi deglhuomini & degli || offitii de nobili. 67<sup>b</sup>. COLOPHON: ¶ Finito e / illibro utile & bello del giuoco degliscacchi || intitolato de chostumi deglhuomini & de gliufitii de || nobili & daltri humani stati Cōposto p Maestro Iaco||po dacciesole dellordine de frati predicatori ad hono||re & sollazo de nobili maximamēte di coloro che sāno || ilgiuoco degli schacchi. ||| ¶ Impresso in Firēze per Maestro Antonio Miscomini || Anno / MCCCC LXXXIII. || Adi primo di marzo. ||| ¶ Comincia latauola de capitoli . . . 68<sup>b</sup>. [Woodcut.] ||| ¶ Leggi lectore cō lanimo altiero [two stanzas] . . . || . . . nō esser auaro || FINIS.

Quarto. a-h<sup>8</sup> i<sup>4</sup>. 68 leaves. 30 lines, 161 × 98 mm. Type 3 (roman 108 mm.). Hain 4900. Proctor 6162. Kristeller 101.

Title-cut of two chess-players watched by a king and four other bystanders, 112 × 133 mm. This is repeated on the last page, above two eight-line stanzas of verse. The fact that in this position the measurements are a couple of millimetres more has been alleged as a proof that for one of the cuts a cliché was used; the slight difference is, however, more probably due to the paper having been worked with different degrees of dampness. Thirteen other woodcuts (about 73 × 100 mm.), representing the five pieces, King, Queen, Judge (our Bishop), Knight, and King's deputy (our rook or castle), and the eight pawns, illustrated by a woodman, smith, wool-dealer, money-changer, doctor, innkeeper, watchman, and water-carrier.



The woodcuts represent the various personages with the characteristic symbols of their rank or calling and are neatly and prettily cut, offering an amusing contrast to the clumsy figures with which Caxton illustrated the second edition of his version of the same work. Jacobus de Cessolis was a French Dominican of the 13th century. Chess had then been played in Europe for at least two centuries. The earliest printed handbook to it is the second part of the *Repeticion de Amores y Arte de Axedres* of Ramirez de Lucena (Salamanca, c. 1496). Like the *Guldenspiel* of Ingold, another Dominican (Augsburg, 1472), and *Le liure du roy modus et de la Royne racio* lequel fait mencion cōmant on doit



EL TAVERNIERE ET ALBERGATORE. (Sig. F 6 verso.)

deuise de toutes manieres de chasses, the *Ludus Scacchorum* moralizes on the game without adding much to our knowledge of it. The book was, nevertheless, very popular, and in the 15th century was printed in six different languages.

197 × 127 mm. Title-page in facsimile. From the collection of W. Mitchell with his book-plate. Red morocco. [67]

ANTONINUS. *Confessionale* (Curam illius habe).

Florence, Lorenzo de Morgiani and Johann Petri, 23 May, 1493.

1<sup>a</sup>. TITLE: ¶ Tractato uolgare difrate Antonino arcivescouo di ¶ Firenze che e intitolato Curam illius habe. ¶ [Woodcut.] 82<sup>a</sup>. COLOPHON: ¶ Impresso in firenze per Ser Lorenzo de morgiani & ¶ Ianni di Piero di magāza oggi questo di xxiii di mag||gio .M.cccc.lxxxxiii. 82<sup>b</sup>. [Woodcut.]

Quarto. a-i<sup>8</sup> k<sup>6</sup> l<sup>4</sup>. 82 leaves. 36 lines, 155 × 90 mm. Type 4 (roman 86 mm.). Hain 1214. Proctor 6355. Kristeller 25.

Two woodcuts: 1<sup>a</sup>, the saint writing, here reproduced, one of the finest Florentine cuts in the larger style; 82<sup>b</sup>, the saint confessing a penitent in a chapel, two men standing by.



S. Antoninus, the son of Nicolò Pierozzi, was born at Florence in 1389, entered the Dominican convent at Fiesole, became Archbishop of Florence in 1446, died in 1459, and was canonized in 1523.

200 x 137 mm. Modern vellum. Woodcuts coloured.

[68



Another copy.

195 x 122 mm. Red morocco. Woodcuts uncoloured.

[68 a

AUGUSTINUS. Sermoni volgari.

Florence, Antonio Miscomini, 28 June, 1493.

1<sup>a</sup>. TITLE: Sermoni Volgari del Venerando doctore Sancto || & Aurelio Augustino: padre della regola || Heremitana / molto deuoti & spiri||tuali ad acquistare lagloria || del paradiso. ||| [Woodcut.] 34<sup>b</sup>. COLOPHON: Impresso In || FIRENZE || Per Maestro Antonio Miscomini || Anno .M.CCCCLXXXIII. Adi. XXVIII. || DI GIVGNO. ||| [Device.]

Quarto. a-c<sup>8</sup> d<sup>6</sup> e<sup>4</sup>. 34 leaves. 36 lines, 155 x 90 mm. Type 5 (roman 88 mm.). Hain 2010. Proctor 6164. Kristeller II c.

Title-cut of S. Augustine writing at a desk, besides which rests his mitre. Miscomini had previously used this in an undated edition.

202 x 140 mm.

[69



BELLINCIONI, BERNARDO. Rime.

Milan, Philippus Mantegatius, 15 July, 1493.

1<sup>a</sup>. Prefazione di Prete Francisco Tantio nella sequente || opera del arguto & faceto Poeta Bernardo Belinzone || Fiorentino Allo Illustrissimo Signore Ludouico || Maria Sforza Duca di Bari. 4<sup>a</sup>. BELINZONE || [Woodcut.] || RIME DEL ARGVTO ET FACETO || POETA BERNARDO BELINZONE || FIORNTINO || 169<sup>a</sup>. COLOPHON: Impresso nella inclita citate de Milano nel || Anno dalla salutifera natiuitate del nostro || Signore Iesu Christo Mille quatrocento || noranta tre a di quindecì de Iulio per || Maestro



BERNARDO BELLINCIONI. (Sig. a 4 recto.)

Philippo di Mantegazi dicto el || Cassano Alle spese de gulielmo di rolandi || di sancto nazaro grato aleuo del Auctore || del Opera. 169<sup>b</sup>. Tabula breue sopra la presente opera. 170<sup>b</sup>. END: . . . fo. clxyiii. || FINIS.

Quarto. a-x<sup>8</sup> [\*]<sup>2</sup>. 170 leaves. 30 lines, 165 × 78 mm. Types 1 and 2 (roman 110 and 83 mm.). Hain 2754. Proctor 6057.

The woodcut portrait on 4<sup>a</sup> (72 × 73 mm., within architectural frame) is of unusual freedom. The author sits in front of his book, one leg crossed over the other, his left arm resting on it and the hand supporting the chin, while his right arm, bent akimbo, rests on his hip.

Belinzone had died at Milan two years before these Rime were printed.

199 × 136 mm. Brown persia leather.

[70



GERSON, JEAN CHARLIER DE. Della Imitatione di Christo.  
 Florence, Antonio Miscomini, 22 July, 1493.

1<sup>a</sup>. TITLE: ¶ Ioanni gerson uulgare: deuota operetta del||la imitatione di Iesu Christo || ¶ Qui uult uenire post me / abneget semetip||sum: & tollat crucem suam / & sequatur me. ||| [Woodcut.] 74<sup>b</sup>. COLOPHON: ¶ Finito e / illibro deuoto et utile della imitatione di || xpō et del dispregio delle cose mondane cō una || operetta del sacramento dellaltare com||posto p messere Giouanni gerson || Impresso in Firenze p maestro Antonio Miscomini || Anno Salutis. M. CCCC LXXXIII. || Adi .xxii. di luglio ||| [Device.]

Quarto. [\*]<sup>4</sup>; a-h<sup>8</sup> i<sup>0</sup> k<sup>4</sup>. 78 leaves. 36 lines, 155 × 89 mm. Type 5 (roman 88 mm.), Hain \*9130. Proctor 6165. Kristeller 227 b.

The title-cut shows Christ holding the cross in the left hand, while from the right blood streams into a chalice (Kristeller, Fig. 16).

Jean Charlier was born at Gerson in 1363, was Chancellor of the University of Paris in 1395, and died at Lyons in 1429. Until far into the 16th century all editions of the *De Imitatione* printed in Italy (and there were a great number both in Latin and Italian) were attributed to him, as were also the editions printed in France.

208 × 135 mm. Bound with a collection of Savonarola pamphlets in contemporary Florentine red leather stamped in blind with ropework pattern, knots, &c. The volume must have passed early in the 16th century into English ownership, as there is an uncompleted inscription of that date on the vellum end leaf, 'thus be my'. A later owner has written 'Roberti et amicorum', 'Herr nim mich mir vnd gib mich dir', with the translation, 'Lord, take myself from me, And give myself to thee. Amen'. [71]

AESOPUS. Fabulae.

Venice, Manfredus de Bonellis, 17 August, 1493.

1<sup>a</sup> (on woodcut) ESOPVS. 1<sup>b</sup>. Accii zuchi summa campanee veronēsis viri eru||ditissimi in Aesopi Fabulas interpretatio per rhy||thmos in libellum zucharinum inscriptum cōtexta|| foeliciter incipit. 71<sup>b</sup>. COLOPHON: Impressum venetiis per Manfre||dum de monteferato de sustreuo || M. cccc. 93. a di 17. || Agosto. 72<sup>a</sup>. Tauola de le predite Fabule . . . || . . . de rustico ⁊ plutone fa. 66.

Quarto. a-i<sup>8</sup>. 72 leaves. 40 lines, 161 × 76 mm. Type 2 (gothic 80 mm.). Hain 350. Essling 362.

A reprint of the same publisher's edition of 31 January, 1491. The first illustrated Aesop printed at Venice, that completed 20 November, 1487, by Bernardinus Benalius, although some of the pictures may have been suggested by the Verona edition of 1479, by the architectural arrangement of its page clearly shows the influence of Tuppo's Naples edition, and the present series of woodcuts commissioned by Manfredus de Bonellis continues the same tradition in the title-cut. The illustrations to the sixty-six fables are mostly well drawn, and there is grace as well as humour in that of the Thief's Marriage here shown, though as usual the artist has been too lazy to represent the rejoicing crowd which caused the philosopher to comment on its indifference to the risk of a plague of thievelings. Further reprints were issued by Manfredus in 1497, 1502, and 1508, so that his venture must have been very successful.

186 × 142 mm. Modern black morocco, gilt centre.

[72]





Another copy. Wanting the first quire.

201 x 147 mm. Modern green morocco.

[72 a

ALFRAGANUS. Rudimenta Astronomica.

Ferrara, Andrea Bellfortis, 3 September, 1493.

1<sup>a</sup>. TITLE: Breuis ac perutilis cōpilatio Alfra||gani astronomoꝝ peritissimi totū id ||  
continens quod ad rudimenta astronomica est opportunum. 30<sup>b</sup>. COLOPHON: Explicit



Alfraganus. ||| Opus preclarissimū consumatissimūq; introductoriū || in astronomiam explicit quod peritissimus Astrono-||morū Alfraganus edidit. Et heremitarū huius tem||poris decus : ac celeberrimus physicus : mathemati-||cusq; probatissimus mira diligentia ac magno cu3 la-||bore emendauit. Impressum Ferrarie arte ⁊ impensa || Andre galli viri impressorie artis peritissimi. Anno || incarnationis verbi. 1493. die vero tertia septēbris.

Quarto. a-c<sup>8</sup> d<sup>6</sup>. 30 leaves. 35 lines, 145 × 106 mm. Types 4 and 5 (gothic 170 and 83 mm.). Hain \*822. Proctor 5753.



(Sig. a 1 verso.)

In the woodcut on 1<sup>b</sup> the Hermit, as a pupil, is drawn on a smaller scale, cp. the pupil in the *Arithmetica* of Calandri (No. 56). Alfraganus (Al Farghāni) was an Arab astronomer of the 9th century. He was read by Dante and his works were published at Amsterdam in Arabic and Latin in 1669.

197 × 145 mm. Modern vellum.

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74. CAVALCA: FRUTTI DELLA LINGUA. Florence, Morgiani and Joh. Petri, 1493.  
(Title-cut.)



CAVALCA, DOMENICO. Frutti della Lingua.

Florence, Lorenzo Morgiani and Johann Petri, 4 September, 1493.

1<sup>a</sup>. TITLE: Libro molto deuoto & spirituale de fructi della lingua. || [Woodcut.] 2<sup>a</sup>. ¶ Prolago dellibro intitolato Efructi || della lingua composto da frate Dome||nico caualcha da Vico pisano dellor-||dine de predicatori. 82<sup>a</sup>. COLOPHON: ¶ Impresso infirēze appresso a sancta || maria maggiore per Ser Lorenzo mor||giani & Giouāni di Piero tedesco dama||ganza. Adi quatro di settembre. || M.CCCC.LXXXXIII. 90<sup>a</sup>. [Register:] a || figura . . . 17b. FINIS.

Folio. a-f<sup>8.6</sup> g-o<sup>6</sup>. 90 leaves. 2 columns. 39 lines, 215 × 147 mm. Types 1 and 2 (roman 110 and gothic 140 mm.). Hain 4779. Proctor 6356. Kristeller 96 b.

The title-cut of Christ in a mandorla had previously been used in the same publishers' 1491 edition of Bettini's Monte Santo di Dio, along with two other cuts, all three being copied from the copper engravings in the edition of that work of 1477.

Cavalca was a Tuscan Dominican who died in 1342.

274 × 207 mm. The Heber copy. Old half-binding.

[74]

BONETUS DE LATES. Anuli per eum compositi super astrologiam utilitates. [Rome, Andreas Freitag, c. 1493.]

1<sup>b</sup> [Woodcut.] 2<sup>a</sup>. ¶ Boneti delatis hebrei medici Prouenzalis || Anuli per eū cōpositi super astrologiam utili||tates Incipiunt. 12<sup>a</sup>. COLOPHON: ¶ Hec sunt Beatissime pater anuli astronomici || puncta peregrina una mecum ad S. tue pedes || humilime oblata que positis supciliis hilari uul||tu ut spes fouet recipias. Nec mirum si grāma||tice methas qui hebreus sum latinitatis expers || nonunq̄ excesserim nolens utile per inutile ui||ciari. Malui S.T. rosulas uili q̄ urticas loliumue || in preciosa offerre sportula: ut que ad S. T. toti||usq̄ reipublice comodū omniūq̄ rerum opifi||cis laudem utilia cōperta sunt ob connexiones || uerborum enormes nō obmitterētur. Summa || uerum auctoritate tua interposita a cunctis pa||tule agnoscerentur.

Parce precor rudibus que sunt errata latine

Lex hebraea mihi est: lingua latina minus.

Quarto. a b<sup>6</sup>. 12 leaves. 35 lines, 153 × 91 mm. Type 2 (gothic 87 mm.). Hain 9926. Proctor 3974.

The address to the Pope, which forms the colophon of the book, is worth Englishing: 'These notable points of the Astronomical Ring are most humbly offered, most blessed Father, together with myself at the feet of your Holiness. May you lay aside all disdain and receive them, as hope encourages, with a smiling countenance. Nor is it any wonder if a Hebrew such as I am, with no scholarship in Latin, should sometimes have overstepped the bounds of grammar. In my unwillingness that the useful should be made of no effect by the useless, I preferred to offer to your Holiness roses in a cheap basket rather than nettles or tares in a precious one, so that such useful discoveries as have been made for the advantage of your Holiness and of the whole state, and to the praise of the Artificer of all things, should not be passed over on account of unusual collocations of words, but by the interposition of your authority should be plainly recognized by all.

Be lenient you who find some Latin flaw;

Not Latin I profess, but Hebrew law.'

The book thus vaunted is an elementary treatise on the use of the Astrolabe, of which a diagram is given on 3<sup>b</sup>. The woodcut on 1<sup>b</sup> is a Roman copy of a Neapolitan cut (Granollachs, Lunare, M. Moravus, c. 1485) as interpreted by a Florentine artist (same work, Morgiani and Joh. Petri, 1491).



The woodcut border (candelabra at sides, at the top a hound chases a hare, at foot putti joust on pigs) is also copied from one used at Florence (see Kristeller, Figs. 11 and 13).

218 x 138 mm. Modern half-binding.

[75

OCHSENBRUNNER, THOMAS. Priscorum Heroum Stemmata.  
Rome, J. Besicken and Sig. Mayr, 18 February, 1494.

DE TERTIA ETATE POPVLI  
ROMANI SVB CONSVLIVS:



¶ Appius Claudius  
cōsul ad mamertinos  
(qui cāpam erāt mēsa  
fana urbe Sicilie cōse  
dentes) liberādos mis  
sus: quorū arcē cartha  
ginenses & Hiero rex  
Siracusan<sup>o</sup> obsidebāt.  
Primo ad explorādos  
hostes fretū piscatoria  
naue traiecit. Regres  
sus Ralagionē in Sici

liā traduxit. Carthaginē messana expulit hiero  
nē apud Siracusas (āre se uictū q̄ cōgressū fētietē)

¶ CNEVS DVILLIVS: (in deditionē accepit.



¶ Cneus Duillius cū  
uideret Carthaginē  
multū mari posse clas  
sem magis ualidam q̄  
decoram fabre fecit &  
manus ferreas cū irri  
su hostiū primus isti

tuit. Sic inter pugnandū hostiū naues apprehēdit  
hostes uicit. Neq̄ ulla uictoria Romanis gratior:  
q̄ inuicti terra: iā etiā mari plurimū possent.

(Sig. b 4 verso.)

1<sup>b</sup>. Fratrīs Thome Ochsenbrūner Basiliē ordinis fra||trum prēdicatoꝝ In priscorū herōū  
Stēmata am||plissimo patri Paulo de campo Fregoso tituli san||cti Sixti presbytero



Cardinali Genuensi dicata. || Prohemii. 27<sup>a</sup>. COLOPHON: ¶ Impressum Romę per Iohannę Besicken & Sy-||gismundum Mayr Anno .M. cccc. xciiii. Die uero || xviii. mensis Februarii. 27<sup>b</sup>. ¶ ANDREAS PRENESTINVS. || [Five elegiac couplets.] 1b. END: Quisq̃ triūphales ramus obumbret auos.

Quarto. a<sup>8</sup> b c<sup>6</sup> d<sup>8</sup>. 28 leaves, the last blank. 27 lines, 150 × 90 mm. Type 3 (roman 110 mm.). Hain \*11934. Proctor 3979.

18 different cuts of which 13 small oblong ones are made to do duty for 71 different Romans. The others are a full-page cut (4<sup>a</sup>) showing Romulus asleep beneath the oak of the Capitol and four (60 × 47 mm.) representing Junius Brutus, Appius Claudius, Julius Caesar, and Constantius. The cut of Romulus is surrounded by an armorial border, and there is a half-border on 1<sup>a</sup> and a full-page one on 2<sup>a</sup>. Though the number of repetitions detracts from its merits, this is one of the neater and more effective of the few illustrated books printed at Rome. Leaves 1<sup>b</sup>, 2<sup>a</sup>, 7<sup>b</sup>, 8<sup>a</sup> are printed in a lighter ink, brown rather than black. Ochsensbrunner seems to be only known from this book. In a later edition (1510) he is spoken of as 'veteribus tantum aetate inferior'.

211 × 142 mm. Modern brown morocco.

[76

## HERODOTUS. Historia.

Venice, Joh. and Greg. de Gregoriis, 8 March, 1494.

1<sup>a</sup>. TITLE: HERODOTI HALICARNASEI LIBRI NOVEN. || Clio Liber Primus || Euterpe Liber Secundus || Thalia Liber Tertius || Melpomene Liber Quartus || Terpsichore Liber Quintus || Erato Libe Sextus || Polyhymnia Liber Septimus || Vrania Liber Octauus || Calliope Liber Nonus. 9<sup>a</sup>. [Woodcut.] HERODOTI HISTORICI INCIPIT. || Laurentii Vallen. conuersio de Graeco in Latinum. 142<sup>a</sup>. COLOPHON: Herodoti Halicarnasei patris historię traductio e græco in latinum per uirum eruditissimū Laurentium Valensem. Venetiis impressa per Ioannem & Gregoriū de Gregoriis || Fratres. Anno domini. M. CCCC. XCIIII. die. viii. Martii. || [Register:] a Herodoti . . . || . . . omnibz.

Folio. A<sup>8</sup>; a-d<sup>8</sup> e-x<sup>6</sup>. 142 leaves, 9-142 numbered i-cxxxiii. 45 lines, with headlines and marginalia, 248 (260) × 153 (174) mm. Type 26 (roman 110 mm.). Hain \*8472. Proctor 4536. Essling 735.

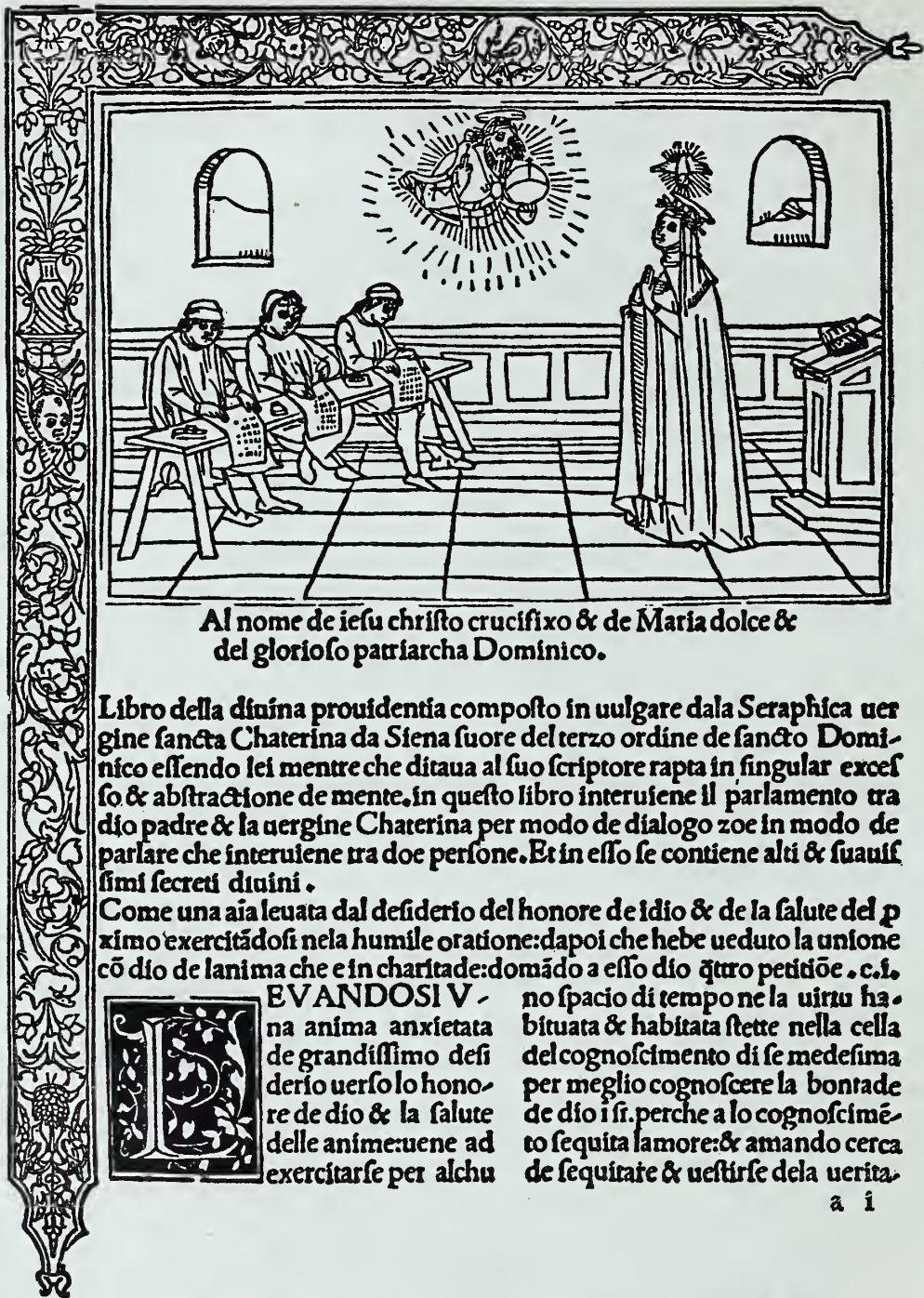
1<sup>a</sup>, title; 1<sup>b</sup>, blank; 2-8<sup>a</sup>, tabula; 8<sup>b</sup>, epistle of Antonius Mancinellus to Nicolaus Rubeus; 9-142<sup>a</sup>, text, colophon, and register; 142<sup>b</sup>, blank. The letter of the Editor to Nicolaus Rubeus, Canon of S. Mark's, after stating that he had been asked by Greg. de Gregoriis to correct the blunders of previous editions, thanks Rubeus for hospitality shown to him when he came from Rome to Venice.

The woodcut on the first page of text represents Herodotus being crowned by a very herdsmanlike Apollo. The upper cartouche in the full-page border represents a faun about to slay a goat; the lower (of which Prince d'Essling only says 'il serait bien difficile d'expliquer le sujet de la composition') has clearly to do with the legend of Cybele and Attis, though the details of the interpretation (due to a friend of the present cataloguer) have not yet been fully worked out. In a letter to the 'Athenæum' of 27 March, 1880, Mr. William Bell Scott suggested that the letters S. C. P. I. on the loom stand for 'Stephanus Cæsenas Peregrinus inuentor', Peregrini being a well-known niellist about this time. Unfortunately his work as a niellist is said to bear no resemblance to that in this border, and all that can be claimed for the theory is that the letters fit his name, that no other interpretation has been found for them, and that the border is so far in the niello style that it is in white on black. Both the pictorial cuts and the ornamental border are of the highest excellence.

310 × 210 mm. Purple morocco.

[77





Al nome de iesu christo crucifixo & de Maria dolce &  
del glorioso patriarcha Dominico.

Libro della diuina prouidentia composto in uulgare dala Seraphica uer-  
gine sancta Chaterina da Siena suore del terzo ordine de sancto Domi-  
nico essendo lei mentre che ditaua al suo scriptore rapta in singular exces-  
so & abstractione de mente. in questo libro interuiene il parlamento tra  
dio padre & la uergine Chaterina per modo de dialogo zoe in modo de  
parlare che interuiene tra doe persone. Et in esso se contiene alti & suauis-  
simi secreti diuini.

Come una aia leuata dal desiderio del honore de idio & de la salute del p-  
ximo exercitandosi nela humile oratione: dapoï che hebe ueduto la unione  
cō dio de lanima che e in charitate: domādo a esso dio quito petitiōe. c. l.



EVANDOSI V-  
na anima anxietata  
de grandissimo desi-  
derio uersolo hono-  
re de dio & la salute  
delle anime: uene ad  
exercitar se per alchu

no spacio di tempo ne la uirtu ha-  
bituata & habitata stette nella cella  
del cognoscimento di se medesima  
per meglio cognoscere la bonade  
de dio i si. perche a lo cognoscimē-  
to sequita lamore: & amando cerca  
de sequitare & uestirse dela uerita-

a i

78. SANTA CATARINA: DIALOGO DELLA DIVINA PROVIDENTIA.

Venice, M. Codeca, 17 May, 1494.

S. CATHERINE DICTATING. (Sig. a 1 recto.)



CATARINA DA SIENA. Dialogo de la diuina prouidentia.

Venice, Matheo Codeca (Capcasa) for L. A. Giunta, 17 May, 1494.

1<sup>a</sup>. TITLE: Dialogo de la seraphica uirgine sancta Cathe||rina da siena dela diuina prouidentia. 180<sup>b</sup>. COLOPHON: Impressa in uenetia per mathio || di codeca da parma ad instantia de || maestro lucantonio de zōta fioren||tino de lanno del .Mcccclxxxiii. || adi xvii de mazo. ||| [Device of L. A. Giunta.]

Quarto. AA<sup>8</sup>; a-x<sup>8</sup>y<sup>4</sup>. 180 leaves, text in 2 columns. 38 lines, 155×109 mm. Types 3 and 9 (roman 108 and 82 mm.). Hain 4692. Proctor 4998. Essling 736.

1<sup>a</sup>, title; 1<sup>b</sup>, woodcut; 2-8, Epistola prohemiale; 9<sup>a</sup>-162<sup>a</sup>, text; 162<sup>b</sup>-170<sup>b</sup>, tabula; 171<sup>a</sup>-175<sup>a</sup>, letter of Pius II, canonizing S. Catarina, dated 28 June, 1461, followed by Latin verses upon her by the Pope; 175<sup>b</sup>, woodcut; 176-180, Italian verses (capitoli) to the Saint, followed by register, colophon, and device.

Three woodcuts: 1<sup>b</sup>, the Saint presenting her book to the two princesses, Isabella of Aragon, wife of Galeazzo Sforza, and Beatrice, wife of Ludovico Sforza, to whom it is dedicated by its Dominican editor, Frate N.; 9<sup>a</sup>, with half-border, the Saint dictating to three secretaries (here reproduced); 175<sup>b</sup>, the Saint praying at an altar. Numerous small ornamental capitals and some larger ones.

201 × 146 mm. Modern purple morocco.

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Another copy, with the date misprinted Mcccclxxxiii.

This is a duplicate of the copy dated Mcccclxxxiii. in all respects save the date, from which xi has dropped out. The spacing in the '1494' copy is quite regular, whereas here there is a gap before the date. It would seem, therefore, that the numerals were pulled out of the forme by an accident, and that two of them were not replaced. That the date '1483' is impossible is sufficiently proved by the dedication to Beatrice, wife of Ludovico Sforza, which she did not become till December, 1490.

211 × 153 mm. Sprinkled calf.

[78 a

ENGEL, JOHANN. Astrolabium planum.

Venice, Johann Emerich, 9 June, 1494.

1<sup>a</sup>. TITLE: Astrolabium planum in tabulis ascen||dens: cōtinens qualibet hora atq3 || minuto Equationes domoꝝ ce||li: mora3 nati in vtero matris || cum quoda3 tractatu nati-||uitatum vtili ac ornato: || necnon horas inequa||les pro quolibet cli||mate mundi .: .: ||| [Device of L. A. Giunta.] 174<sup>b</sup>. COLOPHON: Opus astrolabij plani in tabulis: a || Iohāne Angeli a nouo elaboratu3 || explicit feliciter: Impressum vene-||tjis per iohannē Emericū de Spi-||ra alemanu3: Anno salutis millesi-||mo quadringētesimo nonagesimo || quarto: quinto idus Iunij. ||| [Device of Joh. Emerich.]

Quarto. [\*<sup>4</sup>], a-e<sup>8</sup>f-s<sup>4</sup>t-y<sup>8</sup>z<sup>12</sup>A-C<sup>8</sup>D<sup>12</sup>. 176 leaves, the last two blank. 44 lines and head-line, 146 (152)×108 mm. Types 3 and 4 (gothic 66 and 156 mm.). Hain \*1101. Proctor 5495. Essling 433.

Imitated from the first edition published by Erhard Ratdolt towards the close ('vigesimo septimo Kalendas Nouembres') of 1488, not very long after his return from Venice to Augsburg. Johannes Angeli, or Johann Engel, was a German astronomer who died in 1512.

204 × 148 mm. Modern brown morocco.

[79



# PETRARCA, FRANCESCO. Trionfi e Sonetti.

Venice, Petrus de Quarengis, 17 June, 1494.

[Part i.] 1<sup>a</sup>. Blank. 2<sup>a</sup>. [Table:] PER informatione & dechiaratione di questa || Tabula . . . 6<sup>b</sup>. Ad illustrissimum Mutinae Ducem diuum Borsum Estensem Benardi Ilicini medicinae: ac philosophiae || discipuli in triumphorum clarissimi poetae Francisci Petrarcae expositio incipit. 102<sup>b</sup>. COLOPHON: Finit Petrarcha nuper summa diligētia a reuerendo P. ordinis minorū magistro Gabriele bruno uene||to terrae sanctae ministro emendatus anno domini .M. cccc. lxxxxxii. die. xii. Ianuarii. || Registrum huius operis. abcdefghiklmnopq. Tutti son quaterni.

[Part ii.] 1<sup>a</sup>. [Table:] Azo che tu elqual ne lopera dil glorioso Petrar||cha con minore difficulta possi ritrouare le histo||rie & fabule . . . 1<sup>b</sup>. Prohemio del prestante Oratore & poeta Misser Francescho philelpho al illustrissimo & inuictissimo || principe Philippo Maria Anglo Duca de Milano circa la interpretatione per lui sopra li sonetti & canzo||ne de Misser Francescho petrarcha facta. 2<sup>a</sup>. Incominciano li sonetti cō cāzoni dello egregio poeta Misser Frācesco Petrarcha cō la interpretatiōe. || dello eximio & excellēte poeta M. Fran. philelpho allo iuictissimo Philippo Maria duca di Millano. 101<sup>b</sup>. COLOPHON: Finisse gli soneti di Misser Frācesco Petrarcha coreti & castigati p me Hieronymo Centone Padoua||no. Impressi ī Venetia p Piero de Zohane di quarēgi Bergamascho. Nel. M. CCCC LXXXXIIII. || Adi. xvii. Zugno. Regnante lo inclito & glorioso principe Augustino Barbadico. || Registro delli Sonetti. || A || Azo che tu . . . 1<sup>b</sup>. END: LAVS DEO.

Folio. Part i. aa<sup>8</sup>; a-q<sup>8</sup>. 136 leaves, the first blank, 9-136 numbered i-cxxviii. Part ii. A-M<sup>8</sup> N<sup>6</sup>. 102 leaves, the last blank. 60 lines of commentary, 260 x 126 mm. Types 4 and 5 (roman 82 and 108 mm.). Reichling 673. Essling 80.

With the woodcuts of the edition of Venice, Bernardinus Rizus, 18 April, 12 June, 1488 (see No. 47). The date 12 January 'M. cccc. lxxxxxii' is usually treated as a misprint for 'M. cccc. lxxxxxiii.', to which it has been rather skilfully altered in this copy (Reichling), or alternatively for 'M. cccc. lxxxxii.', interpreted as a real date (Essling). There was, however, an edition of the Trionfi & Sonetti printed by Codeca which has the same collation as this, the colophon to the Trionfi being dated 12 Jan. 1492 (before 1 March, ∴ = 1493), that to the Sonetti 28 March, 1493. The colophon to the Trionfi runs nearly exactly as it does here, save for the misprint, and the probability is that Petrus de Quarengis used the edition of Codeca as his text, reprinting the colophon to the Trionfi, date and all (adding a blunder), and that the date therefore does not apply to the present edition, which is accordingly arranged by the date of the Sonetti.

289 x 199 mm. Without the blank leaves. In this copy the Trionfi are bound after the Sonetti. [80]

# BIBLIA ITALICA. Biblia vulgare historiata.

Venice, Giovanni Rosso for Lucantonio Giunta, June, 1494.

1<sup>a</sup>. TITLE [red]: Biblia vulgare historiata. || [Giunta's device.] 403<sup>a</sup>. COLOPHON: A laude & gloria del omnipotente Idio & de la glo||riosissima uergine Maria: & di sancto Ioanne Bapti||sta Qui finisse la Bibia uulgare hystoriata stampata || ne lalma Citta de Venetia per Giouanne Rosso Ver||cellese A instantia di Luchantonio di Giunta Fioren||tino Sotto gli anni de la nostra redemptione. M. CC || CC. LXXXXIIII. Del mese di Zugno. Sotto el pon-||tificato Maximo Alexandro Sexto Regnāte Augu||stino Barbadigo Inclito Principe de Venetia. || FINIS. || Prohemio nela uita del sanctissimo & uirgine per-||petuo Ioseph sposo de la intemerata Vergine Maria || matre delecta de Dio. 405<sup>a</sup>. Tabula dela seconda parte de la || Bybia. 410<sup>a</sup>. REGISTRO DELA BIBLIA. 1<sup>b</sup>. END: ctione de.



Folio. a-z & 2<sup>B</sup>; A<sup>10</sup>B-O<sup>8</sup>; AA-LL<sup>8</sup>. 410 leaves. Leaves 10-208 numbered with errors ii-cccc; leaves 210-403 numbered with errors ii-cc. 2 columns. 62 lines and headline, 250 (256) × 168 mm. Types 3 and 4 (roman 80 mm. and gothic title-type). Hain \*3158. Essling 136.

In the foliation of Part i the numbers 121-8, 201-92, 300-99 are omitted; in that of Part ii the numbers 10-14.

The number of cuts in this 1494 edition appears to be the same as in that of 1492, viz. 243 in Part i (Genesis to Psalms) and 187 in Part ii (Proverbs to Apocalypse), Prince d'Essling's statement of 87 for Part ii being plainly a misprint. The total number of cuts is thus 430, including a few repeats, as against 384 in the edition of 1490. The too realistic cuts in Genesis xxxix and Numbers xxv have been omitted, and a few other cuts have dropped out. Most of the fifty or more new ones are borrowed, with little care for congruity, from Giunta's illustrated edition of Livy. This is especially the case with the additional illustrations to the Epistles. Thus the cut at the head of Corinthians I is inscribed 'senatus Romanus', and in the 1493 Livy will be found illustrating Decade iii, book 6, chap. 36; the horsemen at the beginning of Corinthians ii. 3 are from Livy iii. 1. 18, while preceding Galatians i is a cut inscribed 'Hercule' from Livy i. 1. 13, 'Come Euandro riceuette hercule & sacrificoro'. Another 'Senatus' cut, illustrating Hebrews 4, is from Livy iii. 3. 29, and heading Ephesians 4 is a cut labelled 'S. Piero Martire', showing the Saint preaching and his martyrdom and thus clearly borrowed. The Livy cuts are easily picked out by their greater size, measuring about 50 × 73 mm. as against the 45 × 73 of the Bible cuts. This 1494 edition also contains some 35 mm. capitals which Giunta had used in the Livy.

300 × 205 mm. This copy apparently found its way at an early date to England, as on a fly-leaf is written in a 17th-century hand the note 'Legenda aurea, enprynted by W<sup>m</sup>. Caxton, 1493', and on the back of the title the well-known distich 'Hic liber est in quo quærit sua Dogmata quisque Atque in quo reperit Dogmata quisque sua'. Modern brown morocco. [81]

GERSON, JEAN CHARLIER DE. Della imitatione di Christo.

Florence, Antonio Miscomini, 1 July, 1494.

1<sup>a</sup>. TITLE: ¶ MESSER GIOVANNI GERSON ¶ Vtile & diuota operetta della imitatione di Giesu Xpo ¶ ¶ Qui uult uenire post me / abneget semetipsum ¶ & tollat crucem suam / & sequatur me. ¶ [Woodcut in border.] 76<sup>b</sup>. COLOPHON: ¶ Allaude & gloria dello omnipotente idio ¶ & contemplatione delle diuote persone ¶ Finita e / questa opera utile & tucta ¶ piena di spirituale diuotione ¶ decta della imitatione di Xpo: ¶ & del dispregio delle cose mōdane: con uno diuoto tractato del ¶ sacramento dellaltare: Gomposto per ¶ Messer Giouanni Gersone ¶ Impresso in Firenze per Maestro Antonio Miscomini ¶ Anno Salutis .M. CCCC LXXXIII. ¶ Adi primo di Iuglio. ¶ [Device.]

Quarto. [\*]<sup>4</sup>, a-i<sup>8</sup>. 76 leaves. 36 lines, 160 × 93 mm. Type 5 (roman 88 mm.). Hain 9131. Proctor 6169. Kristeller 227 c.

Title-cut of Christ holding the Cross, blood from His right hand dropping into a chalice. Trees and hills in the background. A different cut from Kristeller 16, used in the edition of 22 July, 1493 (No. 71). The border has two lamps as side-pieces; at the head the monogram of Christ with an angel kneeling on either side; at foot a blank shield and eight birds. Large woodcut D and many smaller capitals.

200 × 137 mm. Woodcut and border dashed with colour. Bound with No. 68. [82]



CLARISSIMI LVCIANI  
PHILOSOPHI AC ORA  
TORIS DE VERIS  
NARRATIONIBVS PRO  
OEMIVM.

OS est athletarum ac eo-  
rum qui summa diligentia  
corpus exercent: nō mō bo-  
næ habitudinis: ac exerciti-  
onis hñerōnem: uerū & eius qđ magnam  
exercitationis uim habere arbitrantur:  
nōnunq̃ remissioni corporis acquiescere.  
Idem līarū studiosis fieri oportet censeo:  
ut cum grauibz ac seriis legendis defati-  
gati fuerit: ad animi laxamētum aliq̃tisp  
declinēt: donec ad futurū laborem robu-  
stiores: ac uegetiores efficiātur. Maximū  
uero ex hoc otio: atq; quiete fructū cape-  
rēt: si italiū regē lectioni uacarent: quæ nō

a ii



HIERONYMUS. Vite dei Santi Padri vulgare historiate.

Venice, Simon Bevilaqua, 12 July, 1494.

158<sup>a</sup>. COLOPHON: A laude e gloria de lompipotēte Idio & de la gloriosissima uer||gine Maria. Qui finisse le uite de Sancti padri uulgare historia-||te e stampate ne lalma citta de Venetia per Simon dicto biuila-||qua da pauia .M.CCCC.LXXXXIIII. Adi xii. de luio. Finis || REGISTRO DELLE VITE DE SANCTI PADRI. || abcdefghiklmnopqrstu. Tutti sono || quaderni excepto u che terno || [Device.]

Folio. a-t<sup>8</sup> u<sup>6</sup>. 158 leaves, 9-154 numbered ix-clvii, a misprint for cliiii. 2 columns. 59 lines and head-line, 235 (242) × 158 mm. Type 8 (roman 80 mm.). Essling 570 (this copy).

Numerous small column cuts, some from the Malermi Bible of 1490, others signed J, i (also turned round), as in the first illustrated edition of this work published by Giovanni Ragazzo for L. A. Giunta, 25 June, 1491. Numerous small ornamental capitals.

295 × 200 mm. Wanting quire a. Woodcuts coloured. Modern brown morocco. [83

LUCIANUS. De veris narrationibus.

Venice, Simon Bevilaqua, 25 August, 1494.

1<sup>a</sup>. TITLE: Luciani de ueris narrationibus || Luciani de asino auro || Luciani philosopho uite || Luciani Scipio || Luciani tyranus || Luciani schaphidium || Luciani palinurus || Luciani Charon || Luciani Diogenes || Luciani Terpsion || Luciani hercules || Luciani nirtus Dea || Luciani in amorem || Luciani Timon. 110<sup>b</sup>. COLOPHON: Impressum Venetiis per Simonē beuilaquā papiēsē || anno domini .M.cccc.xciii. die xxv. augusti. [Register.] 111<sup>a</sup>. Errores huius libri. 112<sup>a</sup>. END: . . . ex||quirenandam pro exquirendā.

Quarto. a<sup>8</sup> b<sup>4</sup> c-g<sup>8</sup> h<sup>4</sup> i-p<sup>8</sup>. 112 leaves. 29 lines, 158 × 98 mm. Type 5 (roman 110 mm.). Hain \*10261. Proctor 5387. Essling 747.

1<sup>a</sup>, table of contents serving as title; 1<sup>b</sup>, blank; 2-110<sup>a</sup>, text; 110<sup>b</sup>, prayer for privilege for ten years and grant of same, colophon and register; 111-12<sup>a</sup>, Errata; 112<sup>b</sup>, blank.

The fine woodcut border, white on a black ground, is in the style of that of the Herodotus and assuredly by the same designer. The book is disfigured by the numerous misprints necessitating three pages of Errata, but the type and presswork are both rather good.

203 × 156 mm. With book-plate: 'Ex libris Herculis de Silva'. Paper boards. [84

GIUSTINIANI, LORENZO. Doctrina della vita monastica.

[Venice, Bernardinus Benalius?], 20 October, 1494.

1<sup>a</sup>. TITLE: Doctrina del Beato Laurēzo patriarcha della vita monastica. || [Woodcut.] 113<sup>b</sup>. COLOPHON: Anno .M.CCCC.lxxxxiiij. venuta ala luce q̄sta āgelica opa || laquale a qualūq̄ docto e sctō potra esser chara e de grāde vtili||ta che tēde andar p via de pfectiōe ad acq̄star lamor de esso sum||mo bñ: ⁊ potra se ben chiamar la via chiara e lucida de ptēplatōe || ⁊ vera pfectōe Edita dal Patriarcha Beato Laurētio Vene||tiano de ka Iustiuian: laquale imp̄ssione fo p̄piuta a .xx. de Octo||brio del anno supra notato. Laus omnipotenti deo. || 114<sup>b</sup>. Beato Laurentio Patriarcha dela vita Religiosa. || [Woodcut.]



Quarto. a-n<sup>8</sup> o<sup>10</sup>. 114 leaves. 35 lines, 153 × 102 mm. Types: gothic 84 and 140 mm. Hain 9477. Proctor 5669 (Venice, Misc. § 5, types 1 and 2). Essling 757.

1<sup>a</sup>, title and woodcut of the name Jesus upheld by S. John Baptist and S. Peter; 1<sup>b</sup>, 2<sup>a</sup>, index; 2<sup>b</sup>, woodcut of the author; 3, 4, prologue; 5-113, text; 114<sup>a</sup>, blank; 114<sup>b</sup>, new title and woodcut of the name Maria upheld by S. John and S. Francis.



BEATO LORENZO GIUSTINIANI. (Sig. a 2 verso.)

The title above the woodcut on 1<sup>a</sup> does not occur in the British Museum copy.

The attribution of the printing to Bernardinus Benalius is due to the Prince d'Essling (*sub* No. 306) and rests on the existence of a privilege granted to Benalius, 15 February, 149<sup>3</sup>/<sub>4</sub>, for 'le opere del B. Lorenzo Giustiniani'. As this book was published in the course of the



same year, the argument is probably sound, though the wording of the privilege more naturally suggests a collected edition than a series of single works of which only this one appeared. On the strength of this attribution the Prince assigned to Benalius six other works (one dated 29 November, 1493, another 1494), all of which have the same woodcuts as this on the first and last pages, thus forming a kind of illustrated cover.

Three woodcuts, two used as a cover in this series of devotional works, the first representing S. John Baptist and S. Peter upholding the sacred name, round which is inscribed 'Hec est summa veritas', while above are three circles, inscribed 'Et'nus Pater, Filius, Sp̄ssctus'; the second, S. Francis receiving the stigmata. The third woodcut (2<sup>b</sup>) is proper to this book and shows the Patriarch preceded by a little crucifer about to enter a church. The figure of the former is adapted in reverse from the picture painted in 1466 by Gentile Bellini for the church of Santa Maria dell' Orto at Venice, and now preserved in the Accademia.

S. Lorenzo Giustiniani was born at Venice, 1380, became its patriarch in 1451, died five years later, was beatified in 1524 and canonized in 1690.

207 × 153 mm. Contemporary boards covered with brown stamped leather, brass bosses, remains of clasps. Bound with this is No. 63. [85

MARCO DAL MONTE SANCTA MARIA. Libro delli Commandamenti di Dio. Florence, Antonio Miscomini, 1494.

1<sup>a</sup>. TITLE: LIBRO || DELLI COMANDAMENTI || DI DIO || DEL TESTAMENTO VECCHIO || ET NVOVO || ET SACRI CANONI || COMPOSTO || Da Frate Marco Dal Monte || Sancta Maria in gallo Dellordine || de Frati Minori / Della Prouincia || Della Marcha di Ancona || [Woodcut.] 92<sup>b</sup>. COLOPHON: ¶ Finito e / questo utilissimo tractato delli comandamēti || consigli et sacri canoni della sancta madre ecclesia xp̄iana || catholica Romana. Impresso in Firenze per Maestro An||tonio Miscomini Anno. MCCCCLXXXIII.

Quarto. a-h<sup>8</sup> i<sup>10</sup> k<sup>8</sup> l<sup>10</sup>. 92 leaves. 36 lines, 160 × 95 mm. Type 5 (roman 80 mm.). Hain 11596. Proctor 6172. Kristeller 258.

1<sup>a</sup>, title; 1<sup>b</sup>, list of 19 books said to be 'Libri necessarij alla salute humana Corporale: Temporale: Spirituale & Eterna'; 2<sup>a</sup>, half-title, 'La figura della vita eterna o vero del Paradiso et delli modi et vie di pervenire a quello'; 2<sup>b</sup>, the woodcut; 3-8, 'La intelligentia et expositione di tutta questa pictura'; 9-24, 'Libro delli comādamēti di dio del Testamento uecchio'; 25-74, 'Tractato delli comandamēti et consigli euangelici o uero del testamēto nuouo'; 75-92, 'Tractato de sacri canoni ordinationi & regole o uero comādamenti della sācta madre ecclesia christiana catholica romana'.

Four woodcuts: 1<sup>a</sup>, title-cut, a friar preaching to ten citizens and three women, another friar sits in the pulpit, beneath it is placed a mitre, a very fine outline cut; 2<sup>b</sup>, a full-page cut, at the top a circle of white representing the Divine Essence, Christ to the right, the Virgin to the left, saints on each side, below this the canopy of heaven; in the foreground a friar preaching to a large congregation, beyond this to the right a priest elevating the Host, next to this men in prison, one stretching out his hands, in the centre the Mons Pietatis by which stands a crowd of men, further on a land with towns, a lake and rivers running into the ocean, on one side men praying, on the other women; 12<sup>b</sup>, a full-page cut, lettered 'Deserto de Syna' in three sections, a much improved version of the same design as rendered in the Venice edition of 1486 (Essling 355); 13<sup>a</sup>, a full-page cut lettered 'Monte Synay' showing Moses marking out the site of the tabernacle and again





86. MARCO DAL MONTE SANTA MARIA: LIBRO DELLI COMMANDAMENTI DI DIO.  
Florence, Miscomini, 1494. (Sig. b 4 verso.)



standing half-way up the mount looking afar off, also freely copied from the Venice edition of 1486.

The woodcut on 2<sup>b</sup> is used also in the same author's *Tavola della Salute* printed by Miscomini on 15 May, 1494. It agrees closely with a copper engraving on the same subject attributed to Baccio Baldini (International Chalcographical Society, 1890, plate 7).

The list of nineteen recommended books on the back of the title is headed by the present work and its author's '*Tavola della Salute*', followed by '*Messer Benedecto da Norsia de cōservatione sanitatis*' (3), the books of Proverbs and Ecclesiastes (4, 5), the Gospel of S. Matthew (6), Acts of the Apostles (7), '*ellibro delli mysterii dellauita di xpo in pictura*' (8), '*Fasciculus temporum*' (9), '*La Summa Angelica*', then a new book, by Fra Angelo of Chivasso (10), the Lenten Sermons of S. Bernardino on the Christian Religion (11), the books of Wisdom and Ecclesiasticus (12, 13), '*Miracoli facti ī uirtu del sacro nome di giesu xpo benedecto per glimeriti & mani delbeato fra Iacopo della Marcha*', a fellow countryman of the author, (14), and five medical works (15-19), the *Treasure of the Poor in medicine* (see No. 98 in this Catalogue), the *Antidotarius* of Mesua and his *Practica*, the *Counsels of Bartholomeo da Montagnana* (d. about 1460), and the treatise on surgery of Pietro da Larzellata. There is a promise that the reason of the need of these books shall be explained at the end of the present book, but this does not seem to be fulfilled. The list appears to be the first of its kind. The author died at Vicenza two years after this edition of his work on the Commandments: he was born in 1425.

205 × 130 mm. Modern brown moroccò.

[86]

PASSAVANTI, JACOPO. *Specchio di vera penitentia*.

Florence, [Bartolommeo dei Libri,] 12 March, 1495.

1<sup>a</sup>. TITLE: ¶ *Specchio di uera Penitentia*. [Woodcut.] 147<sup>a</sup>. COLOPHON: ¶ *Finito illibro chiamato Specchio della uera penitentia*. ¶ *Impresso in Firenze a di .xii. di Marzo*. M. cccc. lxxxxv. 147<sup>b</sup>. *Latauola* . . . 148<sup>a</sup>. END: . . . ccxxyiii.

Quarto. a<sup>4</sup>b-t<sup>8</sup>. 148 leaves. 32 lines, 165 × 94 mm. Types: 1<sup>a</sup>, 2, 5 (roman 97, 115, 77 mm.). Hain 12435. Proctor 6205. Kristeller 323.

Woodcut of Christ holding the Cross in His left hand, while from His right blood streams into a chalice (Kristeller, Fig. 16), within border with foot-pieces of two eagles on either side of a shield and wreath (as in Kristeller, Fig. 17).

Jacopo Passavanti was a Florentine Dominican and ascetic who died in 1357.

208 × 135 mm. Brown stamped leather.

[87]

CRESCENTIIS, PETRUS DE. *De Agricultura*.

Venice, [Matheo Codeca (Capcasa),] 31 May, 1495.

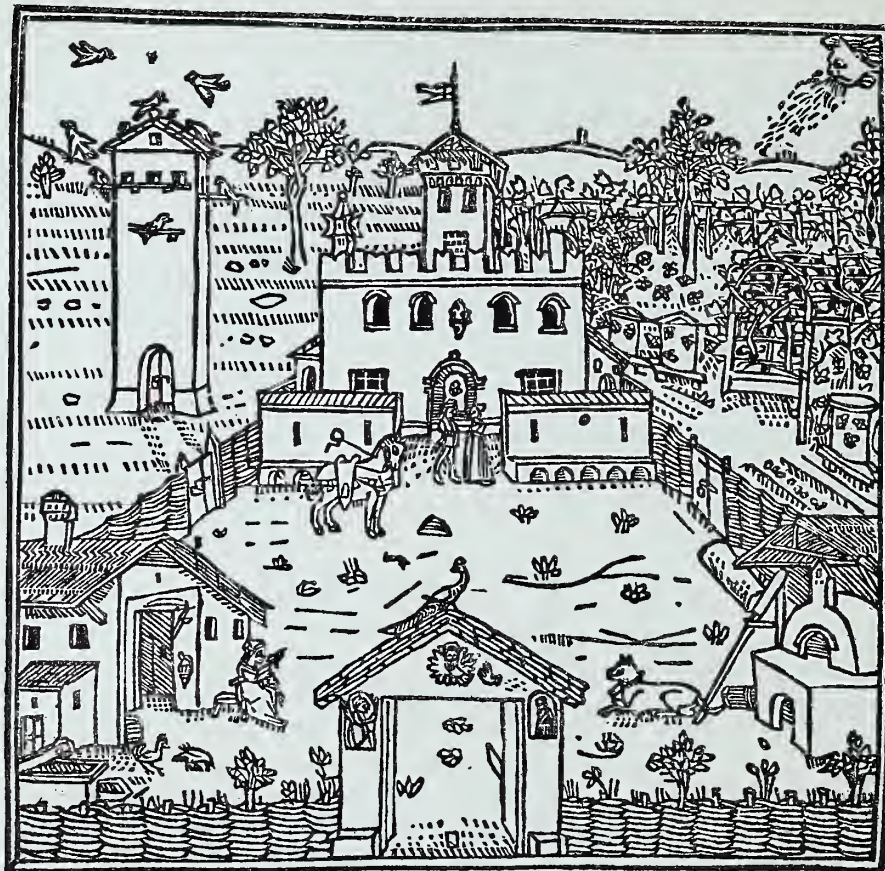
1<sup>a</sup>. TITLE: PIERO CRESCENTIO ¶ *DE AGRICVLTVRA*. ¶ [Woodcut.] 180<sup>a</sup>. COLOPHON: *Impressum Venetiis Die ultimo men||sis Mai. anno. M CCCC LXXXV*.

Quarto. aa<sup>4</sup>; a-l<sup>8</sup> A-L<sup>8</sup>. 180 leaves. 2 columns. 42 lines and head-line, 169 (173) × 128 mm. Types 3 and 9 (roman 108 and 82 mm.). Hain 5839. Proctor 5002. Essling 842.



In the copies known to Hain and Proctor the date is misprinted MLCCCCV. Here, as in those quoted by the Prince d'Essling, it is rightly given.

The title-cut, here reproduced, gives a pleasing picture of an Italian country-house, with its farm-buildings and garden. Of the 26 smaller cuts (several used more than once)



TITLE-CUT.

some are made for the book, others taken from the Malermi Bible of 1490 and other sources. One large and numerous small ornamental capitals. Petrus de Crescentiis was a *podestà* of Bologna who died about 1316.

217 × 167 mm. Wanting the two outer sheets of quire b, the last leaf of C, the outer sheet of G, and the third sheet of L. Limp boards. [88

CAVALCA, DOMENICO. *Specchio di Croce*.

Florence, [Bartolommeo dei Libri,] c. 1494.

1<sup>a</sup>. TITLE: ¶ *Specchio di Croce*. ||| [Woodcut.] 2<sup>a</sup>. IN NOME Del padre & del figliuolo & dello spiri||to sancto Amen. Questo libro sichiama lospecchio || della Croce / compilato da Frate Domenico Ca||ualcha da Vico pisano dellordine di sancto || Domenico /



huomo di sancta vita. 98<sup>a</sup>. COLOPHON: ¶ Impresso in Firenze Con somma diligentia Correcti: || nellaquale correptione nō pocho habbiamo insudato & || affatichatoci: concio sia che di moltissime copie / o uero || exempli di questa utile operetta parte scripti in penna & || parte impressi nessuno nhabbiamo trouato correcto / ma || tutti equalmēte incorrecti. Onde noi (bēche insufficien||ti) cō quel poco sapere che lanatura ci ha porto / habbia||mo transcorrendo di molti corropti facto uno quasi cor||repto: Siche preghiamo lilectori di q̄sta operetta da noi || impressa se in epsa alcuna scorreptione trouerranno / non || cidebbino biasimare / se di quella non pocha faticha che || spesa ci habbiamo / laudare nō ci uorrāno: Solo in dīo re-||gna perfectione.

Quarto. a<sup>4</sup>; a-1<sup>8</sup> m<sup>6</sup>. 98 leaves. 34 lines, 160 × 88 mm. Types 1 and 3 (roman 96 and gothic 115 mm.). Hain 4784. Kristeller 95 a.

Two woodcuts: 1<sup>a</sup>, the Crucifixion, with the Blessed Virgin, S. John, and S. Mary Magdalene; 1<sup>b</sup>, friar, with attendant addressing nuns in a cloister (Kristeller, Fig. 32).

206 × 130 mm. Mottled calf.

[89]

## EPISTOLE E EVANGELII. Epistole e Evangelii in lingua toscana.

Florence, Lorenzo di Morgiani and Giovanni di Magonza for Piero Pacini, 27 July, 1495.

1<sup>a</sup>. TITLE: ¶ Epistolę ⁊ Euangelii ⁊ Lectioni vulgari in lingua toschana. 2<sup>a</sup>. ¶ INCOMINCIONO LEPISTOLE ET LECTIONI EVANGE||LICHE LEQVALI SILEGGONO IN TVTTO LANNO || ALLA MESSA SECONDO LVSO DELLA SANC||TA CHIESA ROMANA. 122<sup>b</sup>. COLOPHON: IMPRESSO || nella inclyta citta di || Firenze p Ser Lorēzo de mor||giani & Giouāni di Magontia ad instā||tia di Ser Piero Pacini da Pescia. Anno domini || M. CCCC LXXXV. Adī. XXVII. del mese di Luglio || Nellaquale impressione habbiamo hauuto somma diligentia: to||gliendola da diuersi exemplarij in piu luoghi stampati & da altri || non stampati: faccendola riuedere & ricorreggere in lingua toscana: Sem||pre sciogliendo elmigliore & piu perfecto senso: & quello che piu saccho || stassi alla prophetica / apostolica / & euāgelica scriptura. Et per farla piu col||piosa & piu aperta alectori non habbiamo perdonato alla spesa de fogli: ma. come || tu uedi / sono Carte .C. xxiiii. Et p dar dilecto allocchio de cōperatori: habbiamo || posto leproprie historie ordinatamēte / come tu uedi / aluoghi suoi: accioche essēdo || lanima spiritualmēte cōsolata: il corpo sia anche partecipe di qualche cōsolatione. ||| TIBI LECTOR. 123<sup>a</sup>. ¶ Tauola Da trouare piu cōmodamente lelectioni epistole & euan||gelii che occorrono p tutto lanno secōdo lordine della chiesa || incominciando dallo aduento. 124<sup>b</sup>. END: Epistola & euangelio che || sidicono nella messa de || congiuncti a car. [cxxxii.] ||| FINIS.

Folio. a-q<sup>8.6</sup> r<sup>10</sup> [\*]<sup>2</sup>. 124 leaves, 2-122 so numbered, with some errors. 41 lines and head-line, 226 (232) × 152 mm. Types 1 and 4\* (roman 110 and gothic 120? mm.). Kristeller 135 b (should be 135 a).

The stress laid in the colophon on the purity of the text of this edition, on the number of leaves in it, and the delighting of the reader's eyes by the numerous woodcuts all placed in their proper order, was probably due to a desire to exalt the superiority of the book as compared with the numerous small quarto editions which had recently been printed in Venice 'in lingua florentina', with the text revised by a Florentine priest and printer, Ser Jacopo di Carlo, and presumably with an eye to the Florentine market. This was apparently the first Florentine illustrated book published by Ser Piero Pacini of Pescia, who issued some forty-four others before his death (or retirement) in 1513, after which at least eight others were published by his son Bernardo. As his first venture Pacini would





90. EPISTOLE & EVANGELII. Florence, 1495. (Title-cut.)





THE PRESENTATION IN THE TEMPLE. (11<sup>b</sup>.)



THE HOLY CHILD FOUND IN THE TEMPLE. (14<sup>a</sup>.)

90. EPISTOLE & EVANGELII. Florence, 1495.





S. PAUL WRITING AND HIS LETTER DELIVERED. (8<sup>b</sup>.)



THE TEMPEST. (16<sup>a</sup>.)

90. EPISTOLE & EVANGELIUM. Florence, 1495.



naturally be anxious to make it a success, and he seems literally to have ordered his pictures by dozens, there being twelve dozen large cuts, of which one dozen represent S. Peter (1) or S. Paul (11) writing and their Epistles being delivered; besides these there are two dozen half-length figures of prophets, evangelists, and epistle writers, also a splendid woodcut title, with figures of the evangelists and SS. Peter and Paul, and a little cut of S. Sebastian (95<sup>b</sup>). Of the large cuts eight had previously been used in Miscomini's undated edition of the *Meditatione* of S. Bonaventura and two others (those of the Last Judgement on 22<sup>a</sup> and the Feast of the Prodigal on 30<sup>a</sup>, where a very aged-looking calf is being slain in the presence of the banquetters) in earlier *Rappresentazioni*. See the present cataloguer's Introduction to the reprint presented by Mr. Perrins to the members of the Roxburghe Club in 1910. One other copy of this edition is recorded, that in the Corsini Library at Rome.

267 x 192 mm. Wanting leaf 7. Brown morocco.

[90

## SAVONAROLA, HIERONIMO. *Compendio di Revelatione.*

Florence, Lorenzo Morgiani and Johann Petri, 1 September, 1495.

1<sup>a</sup>. ¶ COMPENDIO DI REVELATIONE DELLO ¶ INVITILE SERVO DI IESV CHRISTO ¶ FRATE HIERONYMO DA FERRA ¶ RA DELLO ORDINE DE FRA ¶ TI PREDICATORI. ¶ IESVS MARIA. ¶ [Woodcut.] 48<sup>b</sup>. COLOPHON: ¶ Im- presso in Firenze per Ser Lorenzo Morgiani ¶ & Giouanni di Maguntia Anno. M.cccclxxxv. ¶ Die Primo Septembris.



WOODCUT FROM LEAF 11<sup>b</sup>.

Quarto. a-f<sup>8</sup>. 48 leaves. 37 lines, 158 x 93 mm. Type 4 (roman 85 mm.). Hain 14335. Proctor 6358.

Woodcuts: 1<sup>a</sup>, Savonarola preaching (Kristeller, cut 105); 11<sup>b</sup>, a friar followed by four women with haloes meets the devil clad as a friar; 28<sup>b</sup>, the friar and the four saints before the walls of Paradise, which are kept by angels; 29<sup>b</sup>, the triple crown of the B. Virgin, full-page cut, white on a black ground. The same four cuts with a fifth, of S. Peter leading a friar followed by the four saints, appear in the edition of 23 April, 1496, printed 'ad instantia di ser Piero pacini da Pescia' (Kristeller 390 d).

208 x 137 mm. Brown mottled calf.

[91



KETHAM, JOHANNES DE. Fasciculus medicinae.

Venice, Joannes and Gregorius de Gregoriis, 15 October, 1495.

1<sup>a</sup>. TITLE: Fasciculus medicine in quo || continentur: videlicet. || Primo iudicia vrinarum cum suis || accidentijs. || Secūdo tractatus de flobotomia. || Tertio de cyrogia. || Quarto de matrice mulierū ⁊ im-||pregnatione. || Quinto concilia vtilissima contra || epidimiā. || Sexto de Anothomia mūdini toti<sup>9</sup> || corporis humani: Et ꝯplura alia || que hic nō explanantur in titulo || habētur in hijs opusculis: vt ma||nifestetur legenti. 40<sup>b</sup>. COLOPHON: ¶ Hec Anothomia fuit emendata ab eximio ar||tium: ⁊ medicine doctore .d. magistro Petro || Andrea Morsiano de Imola in almo studio || Bononie cyrurgiam legente coadiuuantibus || magistro Ioanne Iacobo cararia de buxeto. || Et magistro antonio Frascaria Ianuēsi cyrur||gie studētibus. ¶ Impressuꝝ Venetijs per Io||anneꝝ ⁊ Gregoriuꝝ de Gregorijs fratres. An||no dñi .M. cccc. xcv. die .xv. octobris.

Folio. a-f<sup>6</sup> g<sup>4</sup>. 40 leaves. 2 columns. 53 lines, 241 × 155 mm. Types 24, 26, 29, 30, 31 (gothic 65, roman 110, gothic 90, 160, and 130 mm.). Hain \*9775. Proctor 4550. Essling 587.

Ten woodcuts, of which the first nine are taken from the edition of 5 February, 1493 (see No. 65), while the tenth, the picture of a dissection, is a copy from the coloured woodcut in that edition. Among the differences introduced is the removal of the glass from the window on the left, through which a view is now seen, and though the number of figures is unaltered and their attitudes much the same all the heads are different. It seems probable that the new block was the work of the same artist as the previous one.

Some large ornamental capitals and many small ones.

310 × 215 mm. Vellum.

[92]

SAVONAROLA, HIERONIMO. Operetta sopra i dieci comandamenti di Dio. Florence, [Bartolommeo dei Libri,] 24 October, 1495.

1<sup>a</sup>. ¶ Operetta molto diuota composta da frate Hieronymo da || Ferrara dellordine de frati predicatori sopra edieci coman||damenti di Dio: diricta alla Madōna /o uero Badessa del || monasterio delle Murate di Firenze: nella quale sicōtiene || la examina de peccati dogni & qualunqꝛ peccatore: che e || utile & perfecta confessione. || [Woodcut and text.] 29<sup>b</sup>. COLOPHON: ¶ Impresso ī Firenze adi .xxiiii. doctobre .M cccc lxxxv. 30<sup>b</sup>. [Woodcut.]

Quarto. a-c<sup>8</sup> d<sup>6</sup>. 30 leaves. 34 lines, 160 × 193 mm. Type 1 (roman 97 mm.). Hain 14443. Proctor 6204. Kristeller 377 b.

Two woodcuts: 1<sup>a</sup>, a friar, with an attendant, addressing nuns in a cloister (Kristeller, cut 32); 30<sup>b</sup>, the Crucifixion, with the Virgin, S. John, and S. Mary Magdalene.

207 × 135 mm. No. 8 in a volume containing Savonarola pamphlets.

[93]

LIVIUS, TITUS. Decades.

Venice, Philippus Pincius for Lucantonio Giunta, 3 November, 1495.

1<sup>a</sup>. TITLE: T. LIVII DECADES. 273<sup>b</sup>. COLOPHON: T. Liuii patauini Decades expliciunt. Venetiis per Philippum Pincium Mantuanum: summa cura & || diligenti studio Impressæ. Anno ab Incarnatione domini .M. cccc. xcy. iii. nonas nouembris. Imperan||te Serenissimo Augustino Barbadico Venetiarum duce fœlicissimo. || Registrum huius operis. || A || T. Liuii dec. || . . . Ibid. END: FINIS. [Device of L. A. Giunta in red.]



Folio. A<sup>8</sup>; a<sup>8</sup> b<sup>4</sup>; c-l<sup>8</sup> m n<sup>10</sup>; A-K<sup>8</sup> L<sup>10</sup>; aa-ii<sup>8</sup>. 274 leaves, the last blank, 22-273 numbered II-CCLIII. 60 lines, with head-line and marginalia, 240 (248) × 152 (170) mm. Type 15 (roman 80 mm.). Hain \*10141. Proctor 5308. Essling 34.

This edition has the three large cuts and border-piece and 171 of the small column cuts of the edition of 11 February, 1493 (No. 66 in this collection).

320 × 214 mm. Green morocco.

[94]

BERLINGHIERI, FRANCESCO. Protesto per conservare la libertà.  
[Florence, Bartolommeo dei Libri, c. 1495.]

1<sup>a</sup>. TITLE: ¶ Protesto facto alla signoria di Firenze et a tu||cti glialtri magistrati per conservare la liberta || ⁊ mantenere la iustitia. ||| [Woodcut.] 2<sup>a</sup>. Protesto facto a tucti emagistrati di Firenze plo spectabile Frā||cesco di Nicolo Berlinghieri. 4<sup>b</sup>. END: . . . & per parte di quelli honorandi / & a me || maggiori padri Ghonfalonieri dicompagnia uiprotesto. ||| Laus deo.

Quarto. [\*]. 4 leaves. 42 lines, 162 × 93 mm. Types 3 and 5 (gothic 115 and roman 77 mm.). Hain 2826. Proctor 6300. Not in Kristeller.

Title-cut: a magistrate seated in his tribunal, a man standing before him gesticulating.

Nothing seems to be known of Berlinghieri, and the 'protesto', which is crowded with classical allusions, appears to have been a mere rhetorical exercise, perhaps part of the customary solemnities on magistrates taking office.

201 × 127 mm. Half calf.

[95]

CAPRANICA, DOMENICO. Arte del ben morire.  
[Florence, Lorenzo Morgiani and Johann Petri, c. 1495?]

1<sup>a</sup>. ¶ Incomincia elprohemio della arte del ben morire cioe igra||tia di dio compilato & composto per lo reuerendo in chri-||sto padre Monsignor Cardinale di fermo neglianni del no-||stro Signore .M.cccc.lii. 22<sup>b</sup>. COLOPHON: ¶ Finito ellibro del ben morire || tucto storiato Deo gratias.

Quarto. a b<sup>8</sup> c<sup>6</sup>. 22 leaves. 33 lines, 165 × 109 mm. Types 4 and 7 (roman 86 and 100 mm.). Hain 4395. Kristeller 40 a.

Larger woodcuts: 1<sup>a</sup>, Death knocking at a sick man's door (on the left), a devil at his bed's head, physician and woman and two other devils, three angels above, a picture on the wall; 1<sup>b</sup>, the temptation to infidelity, at the foot of the bed a king and queen pray to an idol; 2<sup>a</sup>, the angelic inspiration; 3<sup>b</sup>, the temptation to impatience, in this version the sick man seems to be lying still, it is a devil who has overturned the table; 4<sup>b</sup>, the temptation to despair, a goat-like devil offers the man a sword; 6<sup>a</sup>, the angelic inspiration against despair, the dying thief, S. Paul's horse stumbling; 7<sup>a</sup>, the angelic inspiration against impatience, Christ with the emblems of the Passion, S. Laurence, S. Catherine of Alexandria, &c.; 7<sup>b</sup>, the temptation to self-complacency, the devils offering crowns; 8<sup>b</sup>, the temptation to engrossment with worldly affairs, the horse and the wine cellar; 9<sup>b</sup>, the angelic inspiration against worldliness, Christ Crucified and the Saints; 10<sup>a</sup>, the priest placing a candle in the hand of the dying man; 15<sup>b</sup>, a friar ministering to a dying man, death at his bed's foot, devil at the head, the Virgin and Child on the wall; this and the first cut are in a smaller style than the others.



Smaller woodcuts: the Deity in glory, the Crucifixion, with Mary and John standing at the Cross (12<sup>b</sup>); two figures of Christ on the Cross, one turning to the right, the other to the left, the Virgin and Child, the Angel and Tobit, an Angel with a Sword (13<sup>a</sup>); S. Augustine in prayer before a Crucifix (13<sup>b</sup>); Christ lightly bearing His Cross, followed by the Virgin (17<sup>a</sup>); the Crucifixion, with Mary and John by the Cross, different from the very small cut already noted, the Father upholding the Crucified Christ (17<sup>b</sup>); S. Michael, another cut of the Virgin and Child (18<sup>a</sup>); small Crucifixion, Christ turning to the left repeated, Pieta (18<sup>b</sup>); the Father in glory, repeated (19<sup>a</sup>); the smaller cut of the Crucifixion, with Mary and John,



THE TEMPTATION TO IMPATIENCE. (3<sup>b</sup>.)

repeated (19<sup>b</sup>); the larger of the same, repeated (21<sup>a</sup>); both the small cuts of the Crucifixion, repeated (21<sup>b</sup>); that to the left and the Pietà, repeated (22<sup>a</sup>).

Domenico Capranica (b. 1400), the author of this Italian version of the *Ars Moriendi*, was a member of a noble Roman family, and found early employment at the papal court. For his services he was nominated a Cardinal-deacon by Martin V as early as 1423, but the nomination was not promulgated, and it was with difficulty that Capranica obtained its ratification from Eugenius IV, the decision in his case becoming an important precedent in the matter of secret nominations. His version of the *Ars Moriendi* is divided into six parts, of which only one follows the meagre text of the old block-book at all closely. Editions of it were published both in Latin and Italian. Capranica died, six years after writing it, in 1458.

210 x 133 mm. Brown morocco.

[96



FLORES LEGUM. Venice, [Bernardinus Benalius] for Lazarus  
Soardis de Saviliano, [c. 1495 ?]

1<sup>a</sup>. TITLE: Flores legum secun||dum ordinem al||phabeti. 68<sup>a</sup>. COLOPHON: ¶ Finit tractatulus nūcupatus flores legu|| aut || Congeries auctoritatum iuris ciuilis. In quo || auctoritates ordinantur secundum ordinem al||phabeti cum allegationibus librorum ex quib<sup>9</sup> || sumuntur. ¶ l. 1. ¶ §. || ¶ Impressum Venetijs impensis Lazari de || Sauiliano: Cui Ill<sup>r</sup> Dñio Vene. ita opus hoc || posse i||primere pcessit per decenniū: vt nemo ali||us id facere audeat in terris ipsi Dñio subiacen||tibus: sicut in eius gratia continetur.

Octavo. a-h<sup>8</sup> i<sup>4</sup>. 68 leaves. 27 lines. Types 17 and 19 (gothic 85 and 160 mm.). Hain \*7168.

On 1<sup>b</sup> is an outline cut of S. Jerome, with his hat slung on a peg in the alcove in which he sits and his lion at his feet. This was used by Benalius instead of a device. Another edition (Essling 1280) of this book, in 48 leaves, printed by Benalius for Lazarus Soardis, announces a privilege for seven years, and is therefore presumably three years later than this, in which the privilege is for ten. The privilege is not mentioned by Fulin in his 'Documenti'.

163 x 105 mm. Green morocco by Miss Adams. [97]

PETRUS HISPANUS [POPE JOHN XXI]. Tesoro dei poveri.  
[Florence, Bartolommeo dei Libri, c. 1495.]

1<sup>a</sup>. ¶ Qui in comincia illibro chiamato thesoro de poueri || compilato et facto per maestro piero spano || [Woodcut and text.] 93<sup>b</sup>. Questa e / latauola de capitoli delle ricepte le||l sicō||tegono i qsto libro chiamato Thesoro depoueri. 94<sup>b</sup>. END: . . . a carte lxxxx.

Octavo. a-z<sup>4</sup> &<sup>2</sup>. 94 leaves. 24 lines, 116 x 78 mm. Type 1<sup>a</sup> (roman 97 mm.). Hain 8714. Proctor 6257. Kristeller 331.

Woodcut of a barber-surgeon's shop, one man attending to a customer's hair, while another lances a leg.

The 'Tesoro de Poueri' (a translation of the 'Practica Medicinæ, quæ thesaurus pauperum nuncupatur') is one of the nineteen books recommended by Marco dal Monte (see note to No. 86); the reference, however, can hardly be to this edition, which looks later. There was a Venice edition in 1494, and several Latin editions. In the 16th century it was popular in an English translation. Its author, Pedro Julião Rebello, was born at Lisbon, made a reputation as a writer on logic, is said to have practised medicine at Siena, became Archbishop of Braga about 1273, Cardinal the next year, and was Pope from September, 1276, to May, 1277.

144 x 102 mm. Brown morocco. [98]

SAVONAROLA, HIERONIMO. Operetta del amore di Jesu.  
[Florence, Bartolommeo dei Libri, c. 1495.]

1<sup>a</sup>. TITLE: Operetta del amore di Iesu. Composta da || frate Hieronimo da Ferrara. || [Woodcut.] 22<sup>b</sup>. END: o gran bonta. ||| FINIS. ||| [Woodcut.]

Quarto. a b<sup>8</sup> c<sup>6</sup>. 22 leaves. 33 lines, 160 x 87 mm. Types 1<sup>a</sup> and 3 (roman 97 and gothic 115 mm.). Proctor 6269. Kristeller 374 d.



1<sup>a</sup>, title; 1<sup>b</sup>, blank; 2-20, text of the Operetta; 21, 22, Laude by Savonarola.

Three woodcuts: 1<sup>a</sup>, the Crucifixion, the Virgin, S. John, and S. Mary Magdalene by the Cross; 17<sup>a</sup>, smaller cut (60 × 55 mm.) of the same, the Virgin and S. John by the Cross; 22<sup>b</sup>, small cut (58 × 55 mm.) of God the Father with Christ on His lap, the Holy Dove hovering above.

208 × 135 mm. No. 2 in the Savonarola volume.

[99]

SAVONAROLA, HIERONIMO. Tractato della oratione.

[Florence, Bartolommeo dei Libri, c. 1495.]

1<sup>a</sup>. ¶ Tractato o uero sermone della oratione cō-||posto da frate Hieronimo da ferrara. || [Woodcut and text.] 14<sup>b</sup>. END: DEO GRATIAS. || [Woodcut.]



THE PROCESSION TO CALVARY. (14<sup>b</sup>.)

Quarto. a<sup>8</sup> b<sup>6</sup>. 14 leaves. 34 lines, 164 × 90 mm. Types 1<sup>a</sup> and 3 (roman 97 and gothic 115 mm.). Proctor 6295. Kristeller 382 c.

Two woodcuts: 1<sup>a</sup>, Gethsemane, Christ kneeling in front of a paling, angel in the sky to the right; 14<sup>b</sup>, the Procession to Calvary: in this, preceded to the left by foot soldiers, one of whom draws Him by a rope, Christ walks upright beneath the weight of a very long cross, followed by His mother. A mounted centurion comes partly into the picture on the right. A different cut from that in the Bonaventura, but perhaps influenced by it (see illustration to the later edition, No. 116).

207 × 135 mm. No. 3 in the Savonarola volume.

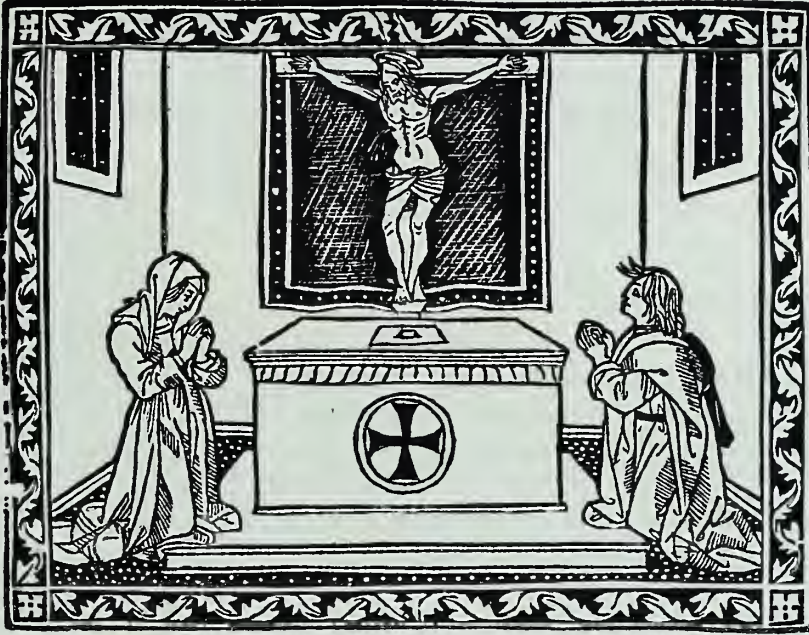
[100]



SAVONAROLA, HIERONIMO. Tractato dell' oratione mentale.  
[Florence, Lorenzo Morgiani and Johann Petri, not before 1495.]

1<sup>a</sup>. ¶ Tractato diuoto & tutto spirituale di frate Hierony||mo da Ferrara dellordine de frati Predicatori in defen||sione & cōmendatione delloratione mentale || composto ad instructione confirmatione / || & consolatione dell anime deuote. ||| [Woodcut and text.]  
10<sup>b</sup>. END: LAVS DEO.

Quarto. a<sup>6</sup>b<sup>4</sup>. 10 leaves. 37 lines, 159×93 mm. Type 4 (roman 86 mm.).  
Kristeller 383 b.



TITLE-CUT.

Woodcut of a man and woman kneeling on either side of an altar above which hangs a crucifix (Kristeller, cut 107); also of S. Matthew from the Epistole & Evangelii of 27 July, 1495. Both on 1<sup>a</sup>.

207 × 135 mm. No. 4 in the Savonarola volume.

[101

SAVONAROLA, HIERONIMO. Tractato della humilità.  
[Florence, Bartolommeo dei Libri, c. 1495.]

1<sup>a</sup>. TITLE: ¶ Tractato della humilita composto per fra||te Hieronimo da Ferrara. ||| [Woodcut.] 10<sup>b</sup>. END: . . . Lamisericordia / lagratia / lahumilita / & lapace sia || di dio sempre con uoi. Amen. || FINIS.

Quarto. a<sup>10</sup>. 10 leaves. 34 lines, 159×88 mm. Types 1<sup>A</sup> and 3 (roman 97 and gothic 115 mm.). Hain 14374. Proctor 6294. Kristeller 394 b.



Title-cut, Christ holding His cross with His left hand, while blood streams from the right into a chalice. This differs from that in the *Imitatio Christi* (Kristeller, cut 16). It has a border, the architecture behind the figure of Christ is slightly more elaborate, and the cross is held more upright, so that the bar comes behind the head instead of clear above it. 3<sup>a</sup>, small cut of the Father holding the dead Christ, as in No. 99.

207 × 135 mm. No. 5 in the Savonarola volume.

[102]

SAVONAROLA, HIERONIMO. Tractato del sacramento della messa.

[Florence, Bartolommeo dei Libri, c. 1495.]

1<sup>a</sup>. TITLE: ¶ Tractato del Sacramento ⁊ de mysterij della || messa ⁊ regola utile composta da frate Gi-||rolamo da ferrara. ||| [Woodcut.] 4<sup>b</sup>. END: lo amore diuino. ||| LAVS DEO.

Quarto. a<sup>4</sup>. 4 leaves. 33 lines, 159 × 90 mm. Types 1<sup>a</sup> and 3 (roman 97, gothic 115 mm.). Hain 14353. Proctor 6289. Kristeller 391 b.

Title-cut of the Elevation at Mass.

207 × 135 mm. No. 7 in the Savonarola volume.

[103]

SAVONAROLA, HIERONIMO. Libro della vita viduale.

[Florence, Bartolommeo dei Libri, c. 1495.]

1<sup>a</sup>. TITLE: ¶ Libro della uita uiduale. ||| [Woodcut.] 21<sup>b</sup>. END: . . . uiue & regna col padre & spirito sancto in secula seculo||rum. Amen. FINIS.

Quarto. a b<sup>8</sup> c<sup>6</sup>. 22 leaves, the last blank. 33 lines, 159 × 88 mm. Types 1<sup>a</sup> and 3 (roman 97, gothic 115 mm.). Hain 4368. Proctor 6293. Kristeller 396 b.

Title-cut of friar, with attendant, addressing nuns in a cloister (Kristeller, cut 32).

207 × 135 mm. No. 6 in the Savonarola volume.

[104]

ANTONINUS [FORCIGLIONI], SAINT. Confessionale.

Florence, Morgiani and Petri for P. Pacini, 22 February, 1496.

1<sup>a</sup>. ¶ Tauola di questa opera. 3<sup>a</sup>. TITLE: ¶ Tractato uolgare di frate Antonio Arciuescouo di || Firenze intitolato Defecerūt / che insegna al confesso-||re dicke chasi & in che modo debbe domandare colui-||che egli confessa. ||| [Cut.] 114<sup>a</sup>. COLOPHON: ¶ Allaude & gloria dellomnipotente Dio finita e / || lasomma dellaconfessione utilissima: chiamata || Defecerūt nellaquale copiosamēte sitracta || in che modo elconfessore sidee portare uer||so lipenitēti nelludire lecōfessione com||posta dal Reuerendissimo in Christo || Padre Messer frate Antonino Arciue||scouo Fiorentino dellordine de frati || predicatori: Impressa infirenze con || somma diligentia & cura hauuta la || chopia di optimi exemplarii apeti||tione di Ser Piero Pacini da pescia per || Ser Lorenzo Morgiani & Giouanni di || maganza. Adi. xxii. di Febraio Anno || Domimini .M. CCCC. LXXXXVI. ||| abcdefghiklmno tutto quaderni 114<sup>b</sup>. [Devices.]

Quarto. [\*]<sup>2</sup> a-0<sup>8</sup>. 114 leaves. 36 lines, 153 × 90 mm. Type 4 (roman 85 mm.). Hain 1211. Proctor 6370. Kristeller 26.

Title-cut: the saint confessing a penitent in a chapel, two bystanders. Pictorial D (David).

194 × 129 mm. Limp vellum.

[105]



1<sup>a</sup>. TITLE: BAPTISTAE. C. FVLGOSI || ANTEROS. 7<sup>a</sup>. COLOPHON: Impressum  
Mediolani per Magistrum Leonardum || Pachel Anno Domini .M. cccc. lxxxxvi. die .x. Maii.



Quarto. a-k<sup>8</sup>. 80 leaves, the last blank. 29 lines and marginalia, 161 x 101 (125) mm.  
Types 3 and 10 (roman 110 and 82 mm.). Hain 7393. Proctor 5999.



1<sup>a</sup>, title; 1<sup>b</sup>, woodcut; 2<sup>a</sup>, Platinus in Anterota illustris Baptiste C. Fulgosi ad lectorem (ten elegiac couplets); 2<sup>b</sup>, Auctor tyronibus amoris (Italian verses); 3<sup>a</sup>, prologue to Book i, headed in majuscules 'Baptistae. C. Fulgosi. Anterotis (the E misprinted F) ad Splendidum: Equitem Ioannem Franciscum Pusterlam liber primus'; 3<sup>b</sup>-47<sup>b</sup>, text of Book i, headed 'Ragionano el Piatino e Baptista'; 47<sup>b</sup>-77<sup>b</sup>, text of Book ii; 78<sup>a</sup>-79<sup>a</sup>, Apostrophe ad Librum, register and colophon; 79<sup>b</sup>-80<sup>b</sup>, blank.

The woodcut represents Cupid bound in front of a tree, from the branches of which hang scrolls inscribed Matrimonium, Oratio, Negotia, Abstinencia. On the one side is Death in a coffin inscribed Inmatura, on the other a Devil with inscription Mors Aeterna. In the front are four women with names on their dresses, Inopia, Zelotupia, Derrisio, Luctus. In a corner sits a small figure of a man, in armour and spurred, writing in a book.

The scope and method of the Anteros is sufficiently indicated in the opening lines of the poem written by his friend Platinus, in gratitude for being introduced into so great a work:

Quicquid acidalium contra reperitur Amorem  
 Omnibus in libris annotat iste liber  
 Nectaris hyblaei similem quem dicere possis:  
 Quod labor ex omni flore creauit apum.  
 Fulgus Baptista facit: quod Plinius inquit:  
 Thesauros lector dat studiose tibi.  
 Auctorum citat omne genus quicumque leguntur:  
 Et sua diuersa Pallade dicta probat.

The author, Baptista Fregoso (alias Campofregoso or Fulgoso), a Genoese patrician, with many doges among his ancestors, was himself doge from 1478 to 1483, when he was expelled by his uncle, the Archbishop of Genoa. Besides the Anteros he wrote an Italian imitation of the Dicta et Facta Memorabilia of Valerius Maximus, which only survives in a Latin translation. From the last couplet in the poem of Platinus ('Plenum fulgoris fulgosum gallia nostrum Nunc habet: o quantum Gallia lumen habet') we learn that when this book appeared he was living in France.

203 x 149 mm. Modern vellum.

[106]

## MONTE DELLE ORATIONE.

Florence, Francesco Buonaccorsi for Piero Pacini, 10 May, 1496.

1<sup>a</sup>. TITLE: ☿ Monte Delle Oratione. ||| [Woodcut.] 30<sup>b</sup>. COLOPHON: ☿ Impresso in Firenze con diligentia & ridocto || in lingua Toschana Ad instantia || di Ser Piero Pacini da Pescia || per Ser Francesco Bonaccorsi || Adi .x. di Maggio. M.CCCC||LXXXXVI. ||| [Pacini's device.]

Quarto. a-c<sup>8</sup> d<sup>6</sup>. 30 leaves. 38 lines, 165 x 195 mm. Type 3 (roman 88 mm.). Kristeller 288 a.

On 28<sup>a</sup> begins an 'Oratione Deuotissima per acquistare gratia di perseuerare sempre nella oratione'.

Two woodcuts: 1<sup>a</sup>, Christ seated on a mount, below are people praying, digging, &c.; 28<sup>a</sup>, Crucifixion, from the Meditatione sopra la Passione.

200 x 137 mm. Title-cut coloured. Bound with Antoninus, Confessionale, Florence, 1493 (No. 68).

[107]



LACEPIERA, PETRUS. Libro del occhio morale.

Venice, [Johannes Rubeus,] 21 May, 1496.

1<sup>a</sup>. TITLE: Libro de locchio morale et spirituale uulgare. ||| [Woodcut.] 64<sup>a</sup>.  
COLOPHON: Con lo aiuto del Signore idio siamo peruenuti al desiderato fi-||ne del occhio spirituale dal reuerendo professor di sacra theologia. || Maestro .P. lacepiera con sūma acuita di ingegno & artificiosamē-||te composto: nella traduction del quale secondo chel spirito sancto || ne ha data la gratia diligenti stati siamo. ||| Impresso in la iclita citta di Venetia. M.cccc.xcvi. adi xxi. Mazo || Finis.

Quarto. a-h<sup>8</sup>. 64 leaves. 36-39 lines, 147 (160) × 99 (104) mm. Types 2 and 7 (roman 82 and gothic 136 mm.). Hain 9805. Proctor 5142. Essling 892.

With a woodcut of a preacher pointing to his eye, and one large and numerous small decorative capitals. On the second leaf is a letter by the translator, headed 'Frate Teophylo Romano del ordine heremitano di Sancto Agostino dela regolare obseruantia di Sancta Maria di Mōteorthone al Venerando padre Frate Domenico da ponzo: minore religioso, Ma magno seminatore del Verbo Euangelico . . .', the latter having edited a Latin edition of the book printed a few weeks earlier, with the same woodcut, by Johann Hamman or Hertzog. Petrus Lacepiera, to whom the *De oculo morali* is here assigned, is only known as a Franciscan and Professor of Theology. Augsburg editions of the original are attributed to Johannes Pithsanus, i.e. John Peckham, Archbishop of Canterbury, but wrongly. It has also been ascribed to Robert Grosseteste, Pierre de Limoges, and Joannes Waleys.

192 × 133 mm. Book-plate of Edward Cheney. Vellum.

[108

MÜLLER, JOHANN. Epitome Almagesti Ptolomei.

Venice, Johann Hamman or Hertzog, 31 August, 1496.

1<sup>a</sup>. TITLE (woodcut): Epytoma Ioānis || De mōte regio In || almagestū ptolo||. mei .  
107<sup>b</sup>. COLOPHON: Explicit Magne Compositionis Astronomicon Epitoma || Iohannis de Regiomonte. Impensis non minimis: cu||raq; ⁊ emendatione non mediocri virorum prestan||tiū Casparis Grossch: ⁊ Stephani Roemer. || Opera quoq; ⁊ arte impressionis mirifi-||ca viri solertis Iohannis hāman de || Landoia: dictus hertzog: feli-||cibus astris expletum. || Anno a prima rerum etherearū circuitione .8480. Sole || in parte sextadecima virginis gradiente. In hemi-||spherio Veneto: Anno salutis .1496. currente: || Pridie Calē. Septembris Venetijs: || Maximiliano Romanorum rege || primo Faustissime imperante. || [Device.]

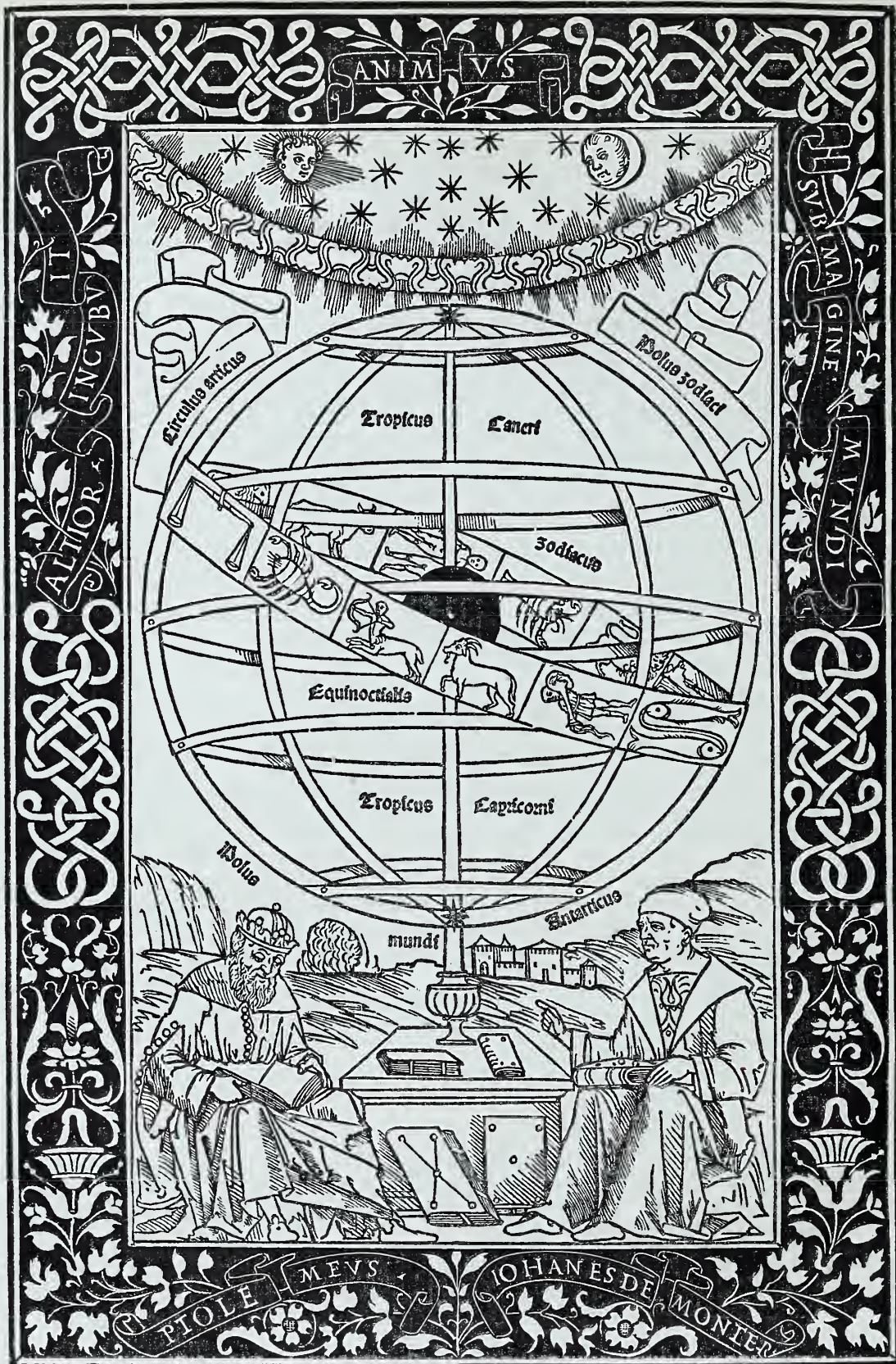
Folio. a<sup>10</sup> b-n<sup>8-6</sup> o<sup>6</sup> p<sup>8</sup>. 108 leaves, the last blank. 49 lines, 213 × 121 mm. Types 2, 4, 5, 8 (gothic 103, 120, 70, and 86 mm.) and Greek letters. Hain \*13806. Proctor 5197.

1<sup>a</sup>, title; 1<sup>b</sup>, blank; 2-3<sup>a</sup>, Müller's dedication to Cardinal Bessarion, followed by ten lines of verse 'to the reader'; 3<sup>b</sup>, frontispiece; 4-107, text, followed by colophon and device; 108<sup>b</sup>, blank.

Some copies have two additional leaves, unsigned, 1<sup>a</sup> blank, 1<sup>b</sup>-2<sup>b</sup> containing a prefatory letter dated 15 August, 1496, beginning: Ioannes Baptista Abiosus Neapolis regni ex Balneolo || Mathematicarū p̄fessor: Artiū ⁊ medicine doctor || Verarum scientiarum Speculatoribus || Plurimam Salutem Dicit.

On February 10, 1496, a privilege for ten years was granted to Stephan Römer for this book on account of the heavy expense he had incurred in producing it. The woodcut





109. MÜLLER: EPITOME ALMAGESTI PTOLOMEI. Venice, 1496.



FRANCHINI GAFORI LAVDENSIS. MUSICE ACTIO.  
LIBER PRIMVS.

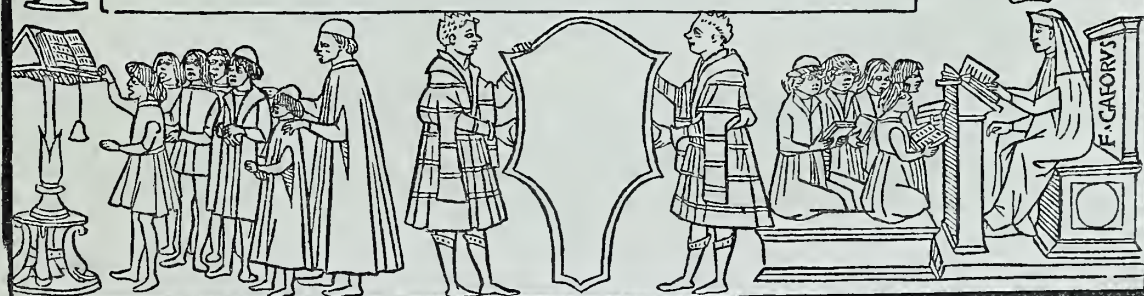
De Introductorio ad Musicam exercitationem necessario.  
Caput primum.



**L** si harmonicam scientiam plerique cessante vsu (quod theorici est) longe auctius quam q ipsa sunt exercitatione prosequuti: hos tamen ad tantum harmoniae vsu nulla creditur scientia puenire non potuisse: Quid enim praestantissimos veteres illos primo theoricæ conscriptos commemorem: cum Orpheum: Amphionem: Linum thebeum: Arionem & Thimoteum ac reliquos ipsa posteritas celebrarit: quorum cōcentu (vsu inquam) alter feras: saxa alter & siluas: Aquatiles beluas alter: agrestesq; animos & rudes demulcere. hos & disciplinæ ipsius institutis & ipsa actione cōstat celeberrimos extitisse Nectemere Pythagoricos ipsos & Platonicos atq; Parhypateticos in medium adduxero: quorum iussu disciplinandis adolescentibus & naturalis & artificiosa vocis vsus plurimum comendatur: quod ea quidem ratione assertum est: quum Aristoxenus musicus atq; Philosophus teste Marcho Tullio primo tusculanarum questionum: ipsius corporis intensiōeni quādam velut in cantu & fidibus: quæ harmonia dicitur: sic ex totius corporis natura & figura varios modos fieri tanq̃ in cātu sonos affirmauerit.

Sunt & qui vanas posuere potencias nisi redigantur ad actus: qua re exercitationem melodica vocis sentiunt harmonicæ consyderationi plurimum contulisse: non q; variam ei multitudinem sed ipsam adhibeat perfectionem. Est igitur musica actio motus sonorum cōsonantias ac melodiam efficiens. Quos quidem sonos frustra ratione & scientia colligimus: nisi ipsa fuerint exercitatione compræhensi. Hinc eorum Intensio nes remissionesq; ac consonantias non animo tantum atq; ratione: sed auditus & pronūtiationis consuetudine pernotescere necesse est. Sed neq;

a i





represents Ptolemy (crowned, from confusion between the astronomer and the kings of Egypt) and Johann Müller seated on either side of a table, on which stands a large planisphere, with a band running round it bearing the signs of the Zodiac. The fine border to this is in the style of those of the Herodotus and Lucian of 1494. Numerous large and small woodcuts.

305 × 205 mm. With the book-plate of W. Mitchell. Red morocco.

[109]

GAFORI, FRANCHINO. *Practica musicae.*

Milan, Guillaume Le Signerre, 30 September, 1496.

1<sup>a</sup>. TITLE: PRACTICA MVSICE FRANCHINI GAFORI LAVDENSIS. || [Woodcut.] 111<sup>b</sup>. COLOPHON: Practica Musicæ Franchini Gafori laudensis quattuor libris compræhensa Finit. || Impresa Mediolani opera & Impensa Ioannis petri de Lomatio per Guillermum || Signerre Rothomagensem anno salutis Millesimo quadringentessimo nonagesi-||mo sexto die vltimo Septembris. Alexandro sexto Põtifice maximo: & Maxi-||miliano Romanorum rege semper augusto ac Lodouico maria Sfortia Anglo || inuictissimo Mediolanensium Duce: felici auspicio regnantibus.

Folio. 1<sup>a</sup>; a b<sup>8</sup> c<sup>6</sup>; aa-kk<sup>8</sup> ll<sup>6</sup>. 112 leaves, the last blank. 38 lines, with marginalia, 212 × 143 (165) mm. Type 1 (roman 112 mm.). Hain 7407. Proctor 6067.

1<sup>a</sup>, title; 1<sup>b</sup>, register; 2<sup>a</sup>, blank; 2<sup>b</sup>-3<sup>a</sup>, table; 3<sup>b</sup>-4<sup>b</sup>, dedication to Lodovicomaria Sforza, Duke of Milan, and verses entitled 'Carmen Lucini Conagi'; 5-111, text; 112, blank.

The title-cut represents Apollo, the Graces, the Muses, and the Planets; down the centre stretches a three-headed serpent crossing bars on which are inscribed the different tones. There are two borders, each used twice, and several decorative capitals. The other border shows Orpheus, Arion, and Amphion in circlets, two putti upholding a wreathed shield, and a fine floral design.

Franchino Gafori was born at Ospitaletto near Lodi in 1451. He became a priest and professor of music, and after wandering about Italy for some years accepted a post at Milan Cathedral in 1484 and remained there till his death in 1522. His earliest work, on the Theory of Music, was first published at Naples in 1480 and reprinted at Milan in 1492. The present book was reprinted at Brescia in 1497 and 1502, and at Venice in 1512.

283 × 196 mm. Niger morocco by Douglas Cockerell.

[110]

PALAGARIUS, PETRUS. *De regimine filiorum.*

Ferrara, Lorenzo Rossi, 7 October, 1496.

1<sup>a</sup>. TITLE: Liber de ingenuis adolescen-||tium moribus. 52<sup>b</sup>. COLOPHON: Explicit liber dñi petri tranensis de regimine filioꝝ quomodo ingenuis || moribus educandi sunt Impressum farrarie per magistrum laurentium || de valentia Anno domini .M. cccc. lxxxxvj. die septimo octubris Finis.

Quarto. a-f<sup>8</sup> g<sup>4</sup>. 52 leaves. 38-41 lines, 152 (164) × 106 (108) mm. Types 1 and 3 (80 and 63 mm.). Hain 15597. Proctor 5761.

1<sup>a</sup>, title; 1<sup>b</sup>, table of contents; 2<sup>a</sup>, prologue addressed to Cardinal Hippolito Este; 2<sup>b</sup>, cut; 3-52<sup>b</sup>, text, followed by 12 lines of verse, and colophon.



The woodcut represents the B. Virgin suckling the Infant Jesus, standing beneath a canopy upheld by two angels. On each side a rabbit is partly shown. The underline reads: Ave maris stela. Arabesque border somewhat in the style afterwards associated with Geoffrey Tory. In contrast to this the border surrounding the first page of text is white on black, in the Venetian style.



FRONTISPIECE. (2<sup>b</sup>.)

Pietro Pallagari of Trani was a Franciscan. He became Bishop of Lavello in 1482, and of Tranese five years later. He died in 1503.

200 x 152 mm. Wants leaf 3. Coloured paper wrapper.

[111



SAVONAROLA, HIERONIMO. Libro della semplicita della vita cristiana.  
Florence, Lorenzo Morgiani for Piero Pacini, 31 October, 1496.

1<sup>a</sup>. TITLE: LIBRO || Di Frate Hieronymo da Ferrara Della Semplicita || della Vita  
Cristiana Tradocto || IN VOLGARE. || [Woodcut.]. 60<sup>a</sup>. COLOPHON: IMPRESSO || In  
Firenze per Ser Lorenzo Morgiani Ad instan||tia di Ser Piero Pacini. Adi ultimo doctobre. ||  
M. CCCC. LXXXVI. 60<sup>b</sup>. [Pacini's small device.]

Quarto. a-e<sup>8</sup> f<sup>12</sup> g<sup>8</sup>. 60 leaves. 37 lines, 159 × 89 mm. Type 4 (roman 86 mm.).  
Hain 14358. Proctor 6364. Kristeller 392 b.

1<sup>a</sup>, title; 1<sup>b</sup>, 2<sup>a</sup>, letter of Hieronimo Benivieni to Antonio Manetti; 2<sup>b</sup>, 3, letter of  
Savonarola; 4-7, Prologue; 8-60<sup>a</sup>, text; 60<sup>b</sup>, Pacini's device.

The title-cut represents a Dominican writing in his cell at a desk, in front of which is  
a large crucifix. By his side is an hour-glass, and his black robe and some books are laid  
on a cupboard.

192 × 125 mm. Half vellum, paper boards.

[112

SAVONAROLA, HIERONIMO. Predica dell' arte del bene morire.  
[Florence, Bartolommeo dei Libri, after 2 November, 1496.]





1<sup>a</sup>. TITLE : ¶ Predica dellarte del Bene morire. ||| [Woodcut in border.] 1<sup>b</sup>. ¶ Predica dellarte del bene morire facta dal re-||uerendo padre frate Hieronymo da Ferrara || adi. ii. di Nouēbre .M. CCCC LXXXVI. || & raccolta da Ser Lorenzo Violi dalla uiua uo-||ce del prelecto padre mentre che predicaua. 18<sup>b</sup>. END : LAVS || DE||O.

Quarto. a<sup>8</sup> b<sup>6</sup> c<sup>4</sup>. 18 leaves. 34 lines, 165 × 93 mm. Types 1<sup>A</sup> and 2 (roman 97 and 115 mm.). Hain 14390. Proctor 6206. Kristeller 375 c.

Woodcuts : 1<sup>a</sup>, the Flight of Death, within the eagle border (Kristeller, 17) ; 6<sup>b</sup>, Death showing Hell and Heaven with inscriptions on labels 'O qua su', 'O qua giu' ; 12<sup>a</sup>, Death knocking at a sick man's door, a devil at the bed's head, angels watching above, a physician, woman, and another devil ; on a bracket on the wall is a representation of a 'Della Robbia' group of the Virgin and Child and two angels ; (14<sup>a</sup>, here reproduced) a Friar at a death-bed, devils at the bed's head, Death at its foot, a vision or painting of the Virgin and Child above.

Preached on All Souls' Day, 1496, when Florence was famine-stricken owing to a blockade of Leghorn. On the text : 'In omnibus operibus tuis memorare nouissima tua & in eternum non peccabis.'

191 × 149 mm. Modern olive morocco.

[113

SAVONAROLA, HIERONIMO. Libro della vita viduale.

Florence, Lor. Morgiani for P. Pacini, 26 November, 1496.



1<sup>a</sup> : ¶ Comincia illibro della Vita Viduale composto || da frate Hieronymo da Ferrara dellordine || de frati predicatori ad instantia & con||templatione di molte diuote Vedoue & Vedoui. || [Woodcut and text.] 19<sup>b</sup>. COLOPHON : ¶ IMPRESSO || In Firenze per Ser Lorenzo Morgiani || ad instantia di Ser Piero Pacini || Anno .M. CCCC LXXXVI. || Adi .xxxi. del mese di Nouēbre.



Quarto. a b<sup>8</sup> c<sup>4</sup>. 20 leaves. 38 lines, 160 × 90 mm. Type 4 (roman 85 mm.). Hain 14370. Kristeller 396 c.

Woodcuts: 1<sup>a</sup>, a friar preaching to nuns in the grounds of a convent; 20<sup>b</sup>, the dead Christ at the foot of the Cross, the Virgin, two Maries, Joseph of Arimathea, S. Peter, S. John, and S. James.

The title is placed above the woodcut on 1<sup>a</sup>, the text begins below it. 20<sup>a</sup> is blank. Pacini's device follows the woodcut on 20<sup>b</sup>.

189 × 120 mm. Half russia.

[114

## MONS AUREUS, RAYNALDUS. Oratio de visione dei.

Rome, S. Planck, after December, 1496.

1<sup>a</sup>. TITLE: ¶ Sermo de Visione dei. [Woodcut.] 2<sup>a</sup>. ¶ Fratris Raynaldi Montisaurei Siculi Nethini. || seu Nothēsis ordinis. Prædicatorū sacrę Theologię || p̄fessoris Oratio de uisione dei: habita coram San. || domino Alex. vi. Pont. Max. & sacro Cardinalium || collegio in die sancti Stephani Anni .M ccccxcvi. 6<sup>b</sup>. END: ... sedentem a dextris || dei patris omnipotentis. || Dixi.

Quarto. a<sup>6</sup>. 6 leaves. 28 lines, 153 × 88 mm. Type 10 (roman 110 mm.). Hain \*11548. Proctor 3720.

The title-cut (75 × 80 mm.) represents S. Stephen, tonsured and in ecclesiastical vestments, kneeling upright while three men cast stones at him, one of them keeping a supply in a basket while the others hold them in the disengaged hand. S. Paul stands by holding up his hand, as if directing the others. In the sky is an angel holding a vernicle.

Reginaldo de Montoro was a Dominican of Sicily, of which he became Provincial. He was subsequently Bishop of Cefalù and died in 1511. His book is dedicated to Cardinal Carafa.

210 × 143 mm. Modern parchment binding.

[115

## BONAVENTURA. Divote meditationi sopra la passione del nostro Signore. [Florence, Lorenzo Morgiani and Johann Petri, c. 1496.]

1<sup>a</sup>. [Woodcut on left]: ¶ Incominciono lediute meditationi so||pra lapassione del nostro Signore chauate || & fondate originalmente sopra sancto Bo||nauentura Chardinale del ordine de frati || minori sopra Nicolao de Lira: etiam dio || sopra altri doctori & predicatori appbati. [Woodcut and text.] 42<sup>b</sup>. COLOPHON: ¶ Finite sono lediute meditationi del nostro signor Giesu xpo.

Quarto. a-d<sup>8</sup> e<sup>6</sup> f<sup>4</sup>. 42 leaves. 38 lines, 165 × 102 mm. Type 4 (roman 86 mm.). Kristeller 69 b.

Woodcuts: small cut of the Crucifixion to the left of incipit, the Raising of Lazarus (1<sup>a</sup>); Christ's entry into Jerusalem (2<sup>b</sup>); the Last Supper (6<sup>b</sup>); Gethsemane, angel appearing to the left over the gate to the garden (11<sup>a</sup>); the Betrayal (13<sup>b</sup>); Christ mocked (17<sup>a</sup>, in place of the cut of Christ before Pilate which apparently is found in the Riccardiana copy, repeated on 22<sup>b</sup>); the Scourging (20<sup>a</sup>); Christ bearing the Cross, the Virgin and S. John following (24<sup>b</sup>); the Crucifixion (28<sup>b</sup>); the Resurrection (39<sup>a</sup>, repeated on 42<sup>b</sup>). According to Dr. Kristeller most of these woodcuts (but not those of Christ's entry into Jerusalem, nor of





CHRIST SCOURGED. (20<sup>a</sup>.)



THE PROCESSION TO CALVARY. (24<sup>b</sup>.)



Christ bearing the Cross in the procession to Calvary here shown) were first used in an undated edition of the Bonaventura, signed 'per Maestro Antonio Mischomini', then in the Epistole ed Evangelii of 1495, and now here. If so, Morgiani and Petri must have bought them in 1495. The two cuts here shown are reproduced as they occur in the Epistole ed Evangelii.

208 × 135 mm. Light brown morocco.

[116]

SAVONAROLA, HIERONIMO. Expositione sopra la oratione della Vergine gloriosa. [Florence, Bartolommeo dei Libri, c. 1496 ?.]

1<sup>a</sup>. ¶ Expositione del Reuerendissimo in Christo || padre Frate Hieronymo da Ferrara dellordine || de predicatori sopra la oratione della Vergine || gloriosa / Composta da lui in lingua uulgare ad || instantia dicerte deuote suore Ferraresi.

Quarto. a<sup>8</sup> b<sup>4</sup>. 12 leaves. 27 lines, 160 × 93 mm. Type 2 (roman 115 mm.). Hain 14449. Proctor 6286.

The text begins immediately beneath the title.

207 × 135 mm. No. 12 in the Savonarola volume.

[117]

BONAVENTURA. Meditatione de la passione de Christo. Venice, Lazarus de Soardis, 16 March, 1497.

1<sup>a</sup>. TITLE: Le Meditatione de la passione || de Christo fatte per sancto Bona||uentura cardinale. Sācto Bonauētura. [Woodcut.] 63<sup>b</sup>. COLOPHON: ¶ Finisse le deuote meditatiōe del nostro signore. || Impresse in Venesia per Lazaro de Soar-||dis. .M. cccc xcviij. adi. xvi. de Marzo || ¶ Cum priuilegio ut pa-||tet in Gratia. || Laus omnipotenti deo. Amen.

Octavo. a-h<sup>8</sup>. 64 leaves, the last blank. 29 lines, 126 × 78 mm. Types 5 and 6 (roman 84 and gothic 115 mm.). Essling 413.

1<sup>a</sup>, title; 1<sup>b</sup>, blank; 2-63<sup>a</sup>, text; 63<sup>b</sup>, 10 lines of verse, beginning 'Se alcuna pieta lector ti moue', followed by colophon; 64, blank.

Woodcuts: title-cut (111 × 78 mm.), the Saint standing besides an espalier at the top of which is a crucifix; smaller cuts (58 × 64 mm.), the Magdalene and the B. Virgin at the feet of Christ (2<sup>a</sup>); entry into Jerusalem (4<sup>b</sup>); Last Supper (11<sup>a</sup>); Gethsemane (18<sup>a</sup>); Betrayal (21<sup>b</sup>); Christ before Pilate (27<sup>b</sup>); the Scourging (31<sup>b</sup>); double-cut, Christ blinded and beaten by two men, Christ stumbling beneath the Cross (repeated on 29<sup>a</sup>); the Crucifixion (41<sup>b</sup>, repeated 43<sup>e</sup>); the Virgin at the foot of the Cross with the dead Christ in her lap, others standing round (53<sup>b</sup>); the Resurrection (64<sup>a</sup>). With the exception of the Crucifixion these smaller cuts (which had previously appeared in an undated edition) are not only finely designed but well cut. They may be by the cutter of the Malermi Bible of Anima Mia, but if so his work had improved. The title-cut is in the style of those at the beginning and end of the Giustiniani of 1494 (No. 85), and probably belongs to that date.

The Privilege mentioned in the colophon was granted to Soardis on 31 January, 1497, for 'le opere di Giacomo da Voragine, di S. Agostino, omelie di Dottori, la Passione o meditazione di Cristo, in forma piccola et ottavo foglio, cum figure . . ., opere che non sono mai stampate in queste parte de Italia in quello modo lui stamperà' (Fulin, Documenti, p. 47).

145 × 96 mm. Wants fol. sig. h 1 and the blank leaf at end. With the book-plate of William Mitchell. Modern olive morocco.

[118]



OVIDIUS NASO, PUBLIUS. *Metamorphoses vulgare.*

Venice, Johannes Rubeus for L. A. Giunta, 10 April, 1497.

1<sup>a</sup>. TITLE: Ouidio metamorphoseos vulgare. 145<sup>a</sup>. COLOPHON: Fine delo Ouidio Metamorphoseos vulgare. Stampato in Venetia per Zoane rosso uercellese ad instantia del nobile homo miser Lucantonio zonta fiorentino del. M. CCCC. LXXXVII. Adi .X. del mese de Aprile. 145<sup>b</sup>. (head-line): REGISTRO . . . Finis. ||| [Giunta's device.]

Folio. [\*<sup>4</sup>] a-r<sup>8</sup> s<sup>6</sup>. 146 leaves, 5-145 numbered II-CXLI, the last blank. 2 columns. 44 lines and head-lines, 233 (243) × 147 mm. Types 3, 9, and 10 (roman 80, gothic 160, roman 106 mm.). Hain 12166. Proctor 5144. Essling 223.

1<sup>a</sup>, title; 1<sup>b</sup>-4<sup>b</sup>, 'Proemium' in which the work is stated to have been 'composta vulgarizata & alegorizata p Ioāni de bonsignore de la cita di castello. Anno dominice incarnatiōis .M. CCC LXX. die xx. Marcii', followed by the Table; 5-145<sup>a</sup>, text and colophon; 145<sup>b</sup>, register and Giunta's device; 146, blank.

The first page of text is surrounded by an elaborate border of a river procession (foot-piece), ox-heads, cupids, &c., from the Guglielmo de Monteferrato Bible of 23 April, 1493. Within this is a woodcut (97 × 130 mm.) of the Creation and a dozen lines of letterpress. The text is illustrated by 52 cuts (92 × 145 mm.), about a third of them signed i a, a few others with a reversed N, the former being the best in the book. The designs belong to the same school as those of the Hypnerotomachia, and, though very inferior to them, show good draughtsmanship and composition and some traces of dramatic feeling and charm.

274 × 184 mm. Red morocco.

[119]

JACOBUS PHILIPPUS [FORESTI] BERGOMENSIS. *De Claris Mulieribus.*

Ferrara, Lorenzo Rossi, 29 April, 1497.



1<sup>a</sup>. TITLE (cut on wood): De plurimis claris sceletis q Mulieribus. Opus prope diuinu nouissime congeſtum. 176<sup>a</sup>. COLOPHON: ¶ Opus de claris selectisq plurimis mulieribus a fratre Ia. philippo Bergoſmense editum explici: maxia cu diligētia reuiſu ⁊ caſtigatū per Reueren. ſacre theologie doctoreꝝ Magiſtrū Albertuꝝ de placētia: ⁊ frem



Augustinuꝝ || de Casali maiori eiusdē facultatis Baccalariū ordinis mīoꝝ. Ferrarie īpressuꝝ. || Opera ꝛ īpensa Magistri Laurentij de rubeis de Valentia. tertio kal. maias. || anno salutis nꝛe .M. cccc lxxxvij. Religioso Inuictiss. ꝛ p̄ncipe: Diuo Hercu||le: Duce secundo: Ferrariē-sibus legitime Imperante. || Registrum huius libri . . . || Finis || [Device.]

Folio. A<sup>4</sup>; a-e<sup>8</sup> f<sup>6</sup> g-p<sup>8</sup> q-x<sup>6.8</sup> y z<sup>6</sup>. 176 leaves, 7-176 numbered III-CLXX. 45 lines and head-line, with marginalia, 235 (243) × 145 (162) mm. Types 1 and 4 (gothic 84 and 140 mm.). Hain \*2813. Proctor 5762.

1<sup>a</sup>, title; 1<sup>b</sup>, woodcut in border; 2-3, prologue 'ad sacratissimā Beatriceꝝ Aragoniā, Ungaroꝝ ꝛ Boemoꝝ reginam'; 4-5<sup>a</sup>, tables; 5<sup>b</sup>, woodcut; 6-175, text; 176<sup>a</sup>, colophon, register, printer's device; 176<sup>b</sup>, blank.

Woodcuts: 1<sup>b</sup> (150 × 102 mm.), the author presenting his book to the Queen of the Hungarians and Bohemians; 6<sup>b</sup>, eight small cuts illustrating the life of the Blessed Virgin; in the text, 56 portraits of women (about 63 × 70 mm.), used as 172 by repetition. Most of these text cuts, as shown by their frequent repetition, are merely fanciful, but a few at the end of the book which represent contemporaries (mostly ladies of the houses of Sforza and D'Este, e.g. Bianca Maria Visconti, who married Francesco Sforza, Catarina, natural daughter of Galeazzo Maria Sforza, Leonora of Aragon, who married Duke Hercules, Bianca d'Este, Ginevra Sforza, &c.) have the appearance of being likenesses. The Damisella Trivulcia, a learned maid of Milan (she was about fourteen when this book appeared and soon afterwards married Francesco Torelli of Parma), is the only one of these who may possibly have been flattered by the artist. The other cuts vary greatly both in skill and charm. That here shown on p. 109 is used three times—for the Poetess Proba, and for Angela and Isotha Nugarola of Verona. The pictures on 1<sup>b</sup> and 6<sup>b</sup> and the first page of text are enclosed in borders in the Venetian style. With many decorative capitals and one pictorial one, on 6<sup>a</sup>, representing the Virgin and Child.

316 × 203 mm. Purple morocco.

[120]

## FRANCESCO. Fioretti del Seraphico Sancto Francesco.

Florence, Lorenzo Morgiani for Piero Pacini, 11 June, 1497.

1<sup>a</sup>. TITLE: TAVOLA || De Fioretti del Seraphico Sancto Francesco. 5<sup>a</sup>. ¶ ALNOME Sia del nostro Signore Iesu Xpō cru||cifixo / & della sua madre Vergine Maria. In questo || libro sicōtenghono certi fioretti / miracoli & exem||pli deuoti del glorioso pouerello di Christo messer || sancto Francesco & dalquāti suoi sancti compagni. || Allaude di Christo Amen. 104<sup>a</sup>. COLOPHON: LAVS DEO || IMPRESSO || In Firenze per Ser Laurenzo Morgiani || Ad instantia di Ser Piero Pacini da Pescia || Anno salutis .M. CCCCLXXXVII. || Adi XI. di Giugno. 104<sup>b</sup>. FINITI || Efioretti del Seraphico Sancto Francesco. [Woodcut and Pacini's device.]

Quarto. [\*]<sup>4</sup>; a-i K l m<sup>8</sup> n<sup>4</sup>. 104 leaves. 31 lines, 156 × 91 mm. Type 7 (roman 101 mm.). Hain 7330. Kristeller 155 b.

1<sup>a</sup>, title; 1<sup>b</sup>, blank; 2-4, tavola; 5-104<sup>a</sup>, text, colophon; 104<sup>b</sup>, Finis, woodcut and device.

Title-cut, S. Francis receiving the stigmata (Kristeller, cut 27); 104<sup>b</sup>, S. Francis and two kneeling friars, on the left a hill, on the right in the distance a village. The first of these occurs also in an undated edition of the Fioretti and in Antonia Pulci's *Rappresentatione di San Francesco*, and the second in the *Regola di San Francesco*, also printed for Piero Pacini.

204 × 136 mm. Half-bound in stamped leather over wooden boards.

[121]





SAVONAROLA, HIERONIMO. Epistola contra la excommunicatione  
nuouamente facta. [Florence, Bart. dei Libri, a. 19 June, 1497.]

1<sup>a</sup>. ¶ Epistola di fra Girolamo da Ferrara cōtra la excomunica||tione subreptitia nuoua-  
mente facta. 2<sup>b</sup>. END: Data i s̄o marco i Firēze adi xix di Giugno. m. cccclxxxvii.

Quarto. .[\*<sup>2</sup>]. 2 leaves. 34-35 lines, 165 (170) × 93 mm. Type 1<sup>AB</sup> (roman 97 mm.).  
Hain 14455. Proctor 6216.

The text begins immediately beneath the title.

207 × 135 mm. No. 18 in the Savonarola volume.

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SAVONAROLA, HIERONIMO. Epistola a tutti li electi di Dio.  
[Florence, Bart. dei Libri, a. 14 August, 1497.]

1<sup>a</sup>. [below woodcut:] ¶ Frate Hieronymo da Ferrara seruo iutile di || Iesu Xpo a tutti  
li electi di Dio & figliuoli del || padre eterno desidera gratia pace & consola-||tione del spirito  
sancto. 40<sup>a</sup>. END: . . . Valet viscera mea.

Quarto. a<sup>8</sup> b<sup>6</sup> c<sup>d</sup> d<sup>8</sup> e<sup>6</sup> f<sup>4</sup>. 40 leaves. 28 lines, 159 × 93 mm. Type 2 (roman 115 mm.).  
Hain 14451. Proctor 6218.

1<sup>a</sup>, Epistola 'a tutti li electi di Dio'; 5<sup>b</sup>, Epistola del reuerēdo padre Frate Hieronymo  
da Ferrara acerte psone diuote pseguitate p lauerita da lui predicata; 8<sup>b</sup>, Epistolettina di Fra



Hiero. a uno suo familiare ; 10<sup>a</sup>, Queste sono dieci regole da osservare altempo delle grādi tribulationi . . . ; 12<sup>a</sup>, Frate Hieronymo . . . a suoi dilecti fratelli in xpo Iesu . . . ; 13<sup>b</sup>, Oratione facta in una predicha alpopolo nel 1495 . . . ; 15<sup>a</sup>, Frater Hieronymus . . . prior sancti Marci de Florētia : Dilectis fratribus suis . . . ; 23<sup>a</sup>, Sopra uno capitolo che fece el padre nostro Frate Hieronymo in san Marco ildi disancta Croce diseptembre. 1496 ; 26<sup>a</sup>, Frater Hieronymus de Ferraria fratribus sancti Dominici de fesulis . . . ; 26<sup>b</sup>, Frater Hieronymus iutilis seruus Iesu Christi : Dilectis fratribus suis congregationis sancti Marci de Florētia . . . (dated on the Vigil of the Assumption 1497) ; 32<sup>b</sup>, Regole atucti liReligiosi molto utile . . . ; 35<sup>a</sup>, Epistola fratris Hieronymi de Ferraria quam misit fratribus sancti Marci quando predicabat Bononie 1492.

Three woodcuts : 1<sup>a</sup>, a man in prayer before an altar and crucifix ; 10<sup>b</sup>, the Crucifixion, with the B. Virgin, Mary Magdalene, and S. John ; 40<sup>b</sup>, the ladder of the seven virtues leading to a cross, the transverse of which bears the invitation 'Venite ad me omnes qui laboratis', &c.

207 × 135 mm. Wanting quires a and b. No. 13 in the Savonarola volume, where it follows the Expositione sopra la oratione della Vergine gloriosa in the same type. This latter consists of two quires signed a, b, and this apparently caused the corresponding two quires of this tract to be omitted. [123

## HIERONYMUS. Vita e epistole.

Ferrara, Lorenzo Rossi, 12 October, 1497.

1<sup>a</sup>. TITLE (cut on wood) : Vita epistole de sancto hieronymo ulgare. 5<sup>a</sup>. SECOND TITLE (cut on wood) : Epistole || de san hieronymo || uulgare || 5<sup>b</sup>. (cut on wood, in border) : HERCVLIS ESTENS. || DVCIS INCLYTI || AC. INVICTISS. || FELICI. AVSPICIO || .AC LIBERALITATE || .MAXIMA. DIVI. || HIERONYMI || HOC SACRATISS. || OPVS. IMPRESSVM. || EST. FERRARIAE. || AN. SAL. || M. CCCC. LXXXIII. 253<sup>b</sup>. THIRD TITLE : DELA. || OBSER||VATIONE. || DEL. CVLTO || .DE LA. VERA. || RELIGIONE. || .EXTRACTA || DA SCRIPTI. || DE. S. HIE||RONI||MO. 271<sup>a</sup>. COLOPHON : Impressa e la presente opera cosi con dili||gentia emendata como di iocunde caracte||re & figure ornata ne la inclita & florentis||sima cita de Ferrara : per Maestro Lorenzo || di Rossi da Valenza : ne gli anni de la salu||te del mundo M. CCCC. XCVII. A di .xii. || de Octobre. Regnante & iuridicamente || & cum humanita el felice & religiosissimo || Principe messer Hercule Estense Duca se-||cundo. Specchio de infrangibile fede. || [Rossi's device.] Ib. col. 2. Incomincia la tauola . . . 274<sup>a</sup>. Registro de le epistole di sō Hieronymo & de la uita monasticha data ad Eustochio. || . . . FINIS.

Folio. [\*]<sup>4</sup> a<sup>10</sup> b-m<sup>8</sup> n o<sup>6</sup> p-r<sup>8</sup> s-x<sup>6.8</sup> y z & 2 & A-N<sup>6</sup>. 274 leaves, 7-273 numbered III-CCLXIX. 2 columns. 48 lines and head-line, 253 (263) × 160 mm. Type 6 (roman 106 mm.). Hain 8566. Proctor 5765.

1<sup>a</sup>, title ; 1<sup>b</sup>, blank ; 2-4 'vita' ; 5<sup>a</sup>, second title ; 5<sup>b</sup>, acknowledgement of the patronage of Duke Hercules ; 6-253<sup>a</sup>, text of 'epistole' ; 253<sup>b</sup>, third title ; 254-271<sup>a</sup> (col. 1) rule of living for monks, colophon, printer's device ; 271<sup>a</sup> (col. 2)-273, table ; 274<sup>a</sup>, register ; 274<sup>b</sup>, blank.

The book is divided into three parts by three frontispieces or half-titles, cut on wood and enclosed in ornamental borders, the pages of text facing these being also in borders and bearing a double woodcut and large capital. Part i, containing the life of S. Jerome, has 17 column-cuts ; Part ii has 120, Part iii has 41. At the end of Part ii is an upright cut of S. Jerome and his lion enclosed in a pretty border. The woodcuts are in the Venetian style, but are nearer akin to the Dantes of 1491 than to the Malermi Bible, being hard and rather stiff. The designs, however, are good, and many of the little cuts, especially some of these illustrating conventual life, are very interesting, and often show an almost humorous *naïveté*.

325 × 225 mm.

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## Vita de sancto Hieronymo

Naque certaméte hieronymo di nobilissi-  
mo sangue in una cita per nome chiama-  
ta stridono :laqual fo ruinata da populi  
nominati Gothi:situata a confini di Dal-  
matia epanonia:il patre fo ditto per no-  
me Eusebio.

Come sancto hieronymo ua ascola.



Erament e gran sollici-  
tudine hebbe il patre nō  
solo che hieronymo fo  
se di littere in sua infan-  
tia instructo : ma etiam  
dette opera che nele co-  
se diuine per quanto sostineua letate da  
sacerdoti fosse amaistrato.

Come Hieronymo tole licentia dal patre



Ionto Hieronymo a ro-  
ma hebbe donato prece-  
ptore in gramatica : e ui-  
tornio in rhetorica : da-  
quisti fo eccellentemen-  
te amaistrato

Come sancto Hieronymo predica i roma



Sfendo Hieronymo a Roma e  
seruando uirginita di corpo e  
di mente conobbe:come la fal-  
sa & heretica doctrina arriana  
multe persone maculaua per confutare  
quella piu uolte i roma predicaua. In que-  
sto modo spargendo sua forma. Da papa  
damafo multo fo honorato:intanto che

HIERONYMUS: EPISTOLE. Ferrara, L. Rossi, 1497.  
Part of page from the Life of the Saint.



SAVONAROLA, HIERONIMO. Alle suore del tertio ordine di san Domenico. [Florence, Bart. dei Libri, a. 17 October, 1497.]

1<sup>a</sup>. ¶ Fra Hieronymo da ferrara seruo inutile di Iesu Christo || alle suore del tertio ordine di san Domenico decte uulgarmē||te di annalena che habitano nel monasterio disanto uincen||tio in Firenze & atucte le altre suore & persone diuote & de||siderose di hauere da lui lettere exhortatorie / gratia & pace || & gaudio in spirito sancto. 4<sup>b</sup>. END: . . . non si conuer||tano anzi diuentano peggiori.

Quarto. [\*<sup>4</sup>]. 4 leaves. 33 lines, 160 × 94 mm. Type 1<sup>A</sup> (roman 97 mm.). Hain 14468. Proctor 6220.

The text begins immediately beneath the title. The letter is dated 17 October, 1497, and is followed by ten rules to be observed 'altempo delle grāde tribulationi', five by way of preparation and five when the evil had arrived.

207 × 135 mm. No. 10 in the Savonarola volume.

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BONAVENTURA. Meditationes totius vitae domini nostri Jesu Christi. Venice, Manfredus de Bonellis, 14 December, 1497.

1<sup>a</sup>. TITLE: Deutissime .B. Bonauenture || Cardinalis meditationes. || [Woodcut.] 63<sup>b</sup>. COLOPHON: ¶ Expliciūt meditationes || deutissime totius vite domi||ni nostri Iesu xpi fm sanctu3 || Bonauētūrā cardinalem or||dinis minorum. Impressum || in Venetijs per me Manfre||du3 de Mōte ferrato de Su||streuo del 1497. Die. 14. de || decembrio. 65<sup>b</sup>. END: Cum ipso frui sedibus. || Amen.

Octavo. A-G<sup>8</sup>, H<sup>10</sup>. 66 leaves, 4-65 numbered, the last blank. 2 columns. 32 lines, with head-lines, 112 (119) × 77 mm. Types 5 and 7 (gothic 70 and roman 105 mm.). Hain \*3562. Proctor 5369. Essling 414.

Woodcuts: the dead Christ in the Virgin's lap at the foot of the Cross, copy of the L. de Soardis cut (1<sup>a</sup>); rude full-page cut of the Crucifixion, with the Virgin and S. John (1<sup>b</sup>).

144 × 96 mm. Woodcuts dashed with red. Paper boards.

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PSALTERIUM GRAECUM. [A liturgical Psalter for the use of Greeks.] Venice, Aldus Manutius, [c. 1497.]

1<sup>a</sup>. TITLE: ΨΑΛΤΗΡΙΟΝ. 150<sup>a</sup>. COLOPHON: Ἐγράφη ἐν ἐνετείαις ἐν οἰκείᾳ Ἀλδου 78 || μανδτιον.

Quarto. α-θ<sup>8</sup> ι<sup>6</sup>; κ-ν, ο-ν<sup>8</sup>. 150 leaves. 20 lines, 144 × 91 mm. Types 1 and 7 (Greek 144 and 113 mm.). Hain 13452. Proctor 5564.

Edited by Justinus Decadyus, whose preface occupies 1<sup>b</sup>-2<sup>b</sup>, headed: Ἰουστίνος ὁ δεκαδύος, τοῖς ἐν ἐλλάδι γραικοῖς, εὖ πράττειν. Decadyus is mentioned by Aldus in the preface to his Aristotle as 'Justinus etiam Corcyraeus, miro ingenio adolescens, græceque sane quam eruditus'. In the preface to this liturgical Psalter for the use of Greeks, Decadyus himself speaks of Aldus's project of printing an Old Testament in Hebrew, Greek, and Latin, an enterprise which was never carried out. The Psalter itself is a very decorative book printed in red and black, with pretty head-pieces to the several psalms and a border (used



on 3<sup>a</sup> and 71<sup>a</sup>) of ropework ornament, with David harping by a river in the outer margin and a hare in the inner.

210 × 152 mm. Contemporary brown leather with rules, rectangular frame of leaves and acorns and small oval ornament stamped in blind and yhs in a circle in gold within the oval. On the title is the name 'Federico Giunchi Vrbinate'. [127]

SAVONAROLA, HIERONIMO. Declaratione del Misterio della Croce.  
[Florence, Bartolommeo dei Libri, c. 1497.]

1<sup>a</sup>. ¶ Declaratione del Mysterio della croce qui descripta. 4<sup>a</sup>. END: Per signū crucis / de inimicis nostris libera nos deus noster. || ∴ Amen ∴.

Quarto. a<sup>4</sup>. 4 leaves. 34 lines, 164 × 93 mm. Type 1<sup>A</sup>B (roman 97 mm.). Proctor 6270.

Two woodcuts of the cross: one inscribed 'Caritas, Iesus, Maria Virgo et mater Dei, Pietas Fides', and on the arms 'Humilitas, Patientia'; the other 'Mors, Iesus Deus et Homo, Paupertas, Spes', and on the arms 'Fragella, Improperia'. Numerous small capitals.

207 × 135 mm. No. 14 in the Savonarola volume. [128]

SAVONAROLA, HIERONIMO. Expositione del Pater Noster.  
[Florence, Bartolommeo dei Libri, c. 1497.]

1<sup>a</sup>. TITLE: ¶ La expositione del pater noster Compo||sta per frate Girolamo da ferrara. ||| [Woodcut.] 24<sup>b</sup>. END: ... & non porgete leorecchie alle lingue senza spi||rito. ||| FINIS.

Quarto. a-c<sup>8</sup>. 24 leaves. 34 lines, 164 × 88 mm. Types 1<sup>A</sup> and 3 (roman 97 and 115 mm.). Hain 14445?. Proctor 6290. Kristeller 384 b.

Title-cut of Gethsemane (Christ kneeling in front of a paling, angel in the sky to the right) as in the Tractato della Oratione (No. 100).

207 × 135 mm. No. 15 in the Savonarola volume. [129]

SAVONAROLA, HIERONIMO. Sermone sopra la natiuita del nostro Signore.  
[Florence, ? Lorenzo Morgiani and Johann Petri, c. 1497.]

1<sup>a</sup>. ¶ Sermone del reuerēdo Padre frate Heronymo de Fer-||rara facto a suoi Frati nella uigilia della Pasqua dina-||tale / Sopra la natiuita del nostro Signore Iesu Christo. 4<sup>b</sup>. END: & gloriosus p infinita secula seculorum. Amen.

Quarto. a<sup>4</sup>. 4 leaves. 37-38 lines, 159 (164) × 95 mm. Type 4? (roman 86 mm.). Proctor 6444.

The text begins immediately beneath the title.

207 × 135 mm. No. 11 in the Savonarola volume. [130]



SAVONAROLA, HIERONIMO. Copia d'una epistola a Madonna Magdalena  
Contessa della Mirandola. [Florence, Bart. dei Libri, c. 1497.]

1<sup>a</sup>. [beneath woodcut]: Copia duna epistola laquale manda el uenerabile padre frate Hiero||nymo da Ferrara dellordine de frati predicatori a Madonna Magdale||na Contessa della mirandola / laquale uolea intrare in monasterio.

Quarto. a<sup>4</sup>. 4 leaves. 45 and 46 lines, 173 (177) × 105 mm. Type 5 (roman 77 mm.). Hain 14465?. Proctor 6301. Kristeller 378.

Woodcuts: a small cut of a scribe writing in a library, in the style of the vignettes in the Venetian Malermi Bibles, perhaps suggested by a cut in Anima Mia's plagiaristic edition of 1493, as it is about the same size (58 × 47 mm.) and has a little border-piece at each side (1<sup>a</sup>); Savonarola, with attendant friar, addressing nuns in a cloister (4<sup>b</sup>), as in the Operetta sopra i dieci commandamenti di Dio, No. 8 in this volume (Kristeller, cut 32).

The title is placed below the woodcut on 1<sup>a</sup> and the text follows immediately.

207 × 135 mm. No. 16 in the Savonarola volume.

[131]

SAVONAROLA, HIERONIMO. Lectione overo sermone fatto in San Marco  
adi 15 di Feb. 1497.

[Florence, ? Piero di Magonza and Johann Petri, n. b. February, 1497.]

1<sup>a</sup>. TITLE: ¶ Lectione / o uero sermone facto da il Reuerendo Pa||dre frate Hieronymo da Ferrara a molti Sacer||doti / Religiosi & seculari in sancto Mar||co di Firenze Adi .xv. di Febraio || M. CCCC. LXXXVII. 17<sup>b</sup>. END: DEO GRATIAS. ||| ¶ Nota che il Padre fini qui il sermone || in pianto insieme con li || auditori.

Quarto. a<sup>8</sup> b<sup>6</sup> c<sup>4</sup>. 18 leaves, last blank. 36 lines, 159 × 89 mm. Type 6? (roman 87 mm.). Proctor 6454.

The text begins immediately below the title.

207 × 135 mm. No. 9 in the Savonarola volume.

[132]

BIBLIA LATINA. Biblia cum tabula et summariis.

Venice, Simon Bevilaqua, 8 May, 1498.

1<sup>a</sup>. TITLE: Biblia cum tabula nuper im||pressa ⁊ cum summa-||is nouiter editis. 484<sup>b</sup>. COLOPHON: ¶ Impressum venetijs p symonem dictuz || beuilaqua .1498. die octauo Maij. 485<sup>a</sup>. ¶ Incipiūt inter||ptatōes hebrai||corū nominum . . . 520<sup>a</sup>. END: Omnes sunt quaterni: exceptis || hh. qui est quinternus ⁊ EE. q || est duernus. 520<sup>b</sup>. [Device.]

Quarto. [\*,\*<sup>8</sup>] a<sup>10</sup>; a-z ⁊ ꝥ A-Z aa-gg<sup>8</sup> hh<sup>10</sup>; AA-DD<sup>8</sup> EE<sup>4</sup>. 520 leaves. 2 columns. 51 lines, head-lines and marginalia, 161 (169) × 112 (142) mm. Types 4, 19, 20, 21 (roman 110, 105, gothic 63, 83 mm.). Hain \*3124. Proctor 5406. Essling 138.

1<sup>a</sup>, title; 1<sup>b</sup>, preface; 2-8, tabula per versus composita; 9-16, tabula alphabetica; 17-19, prologus; 20-26<sup>a</sup>, summaria; 26<sup>b</sup>, woodcut; 27-484, text; 485-520<sup>a</sup>, Interpretationes hebraicorum nominum, and register; 520<sup>b</sup>, printer's device.

Woodcuts: the Six days of Creation and Solomon asleep and 71 small cuts, all from the Malermi Bible of 1490.

211 × 153 mm.

[133]



SAVONAROLA, HIERONIMO. Epistola a uno amico.  
[Florence, Bartolommeo dei Libri, c. 1498.]

1<sup>a</sup>. [beneath woodcut]: ¶ Epistola difrate Hieronymo da Ferrara dellordine ¶ de frati predicatori a uno amico. 6<sup>a</sup>. END: Gratia domini nostri Iesu Christi cum spiritu tuo. AMEN. ¶ LAVS DEO. ¶ [Woodcut.] 6<sup>b</sup>. [Woodcut.]

Quarto. a<sup>o</sup>. 6 leaves. 35 lines, 170 × 103 mm. Type 1<sup>a</sup> (roman 97 mm.). Proctor 6271. Kristeller 380 a.

Woodcuts: a scribe writing (1<sup>a</sup>) as in the Epistola a Madonna Magdalena (No. 131); small cut of the Crucifixion with the Virgin and S. John beside the Cross (6<sup>a</sup>), as in the Operetta del amore di Jesu (No. 99); Savonarola, with attendant friar, addressing nuns in a cloister (6<sup>b</sup>), as in the Operetta sopra i dieci commandamenti di Dio (No. 93) and other tracts (Kristeller, cut 32).

The title is placed below the woodcut on 1<sup>a</sup> and the text follows immediately.

207 × 135 mm. No. 17 in the Savonarola volume.

[134]

ROME. Mirabilia Romae. Rome, Stephan Planck, 11 January, 1499.

2<sup>a</sup>. IN isto opusculo dicitur quomodo ¶ Romulus ⁊ Remus nati sunt ⁊ edu||cati. Et postea Romulus fcatus est ¶ primus Romanorum rex et condi||tor Romane vrbis : quomodo



RHEA SILVIA. (2<sup>b</sup>.)



et quādiu ipse et || successores sui rexerunt. Et etiam de Imperato||ribus Romani imperii qualiter imperauerunt || a primo Iulio Cesare vsq; ad tempus Constan||tini magni imperatoris. Quomodo Constanti||nus a lepra est curatus: et a beato Siluestro || baptizatus. Quomodo sanctus Constantinus || ecclesiam Romanam dotauit: beato Siluestro || omnibusq; suis successoribus Romanis ponti||ficibus totam Italiam: omnes prouincias occi||dentales: regiones: loca: ciuitates: insulas que || circa Italiam sunt pio affectu dedit. De indul||gentijs omnium ecclesiarum et reliquijs que || Rome existunt. De stationibus in eisdem per || circulum anni 7c. 56<sup>a</sup>. COLOPHON: ¶ Impressum Rome per magistrū Stephanum || Planck Patauieñ. Anno dñi .M. cccc. xcix. die || vero .xj. mensis Ianuarij. Sedente Alexandro || vj. pontifice maximo Anno eius Septimo.

Octavo. A-G<sup>8</sup>. 56 leaves, the first blank. 23 lines, 101 x 68 mm. Type 2 (gothic 88 mm.). Hain 11200.

Woodcuts: 2<sup>b</sup>, Rhea Silvia; 16<sup>b</sup>, the exhibition of the Vernicle; 18<sup>b</sup>, S. John with the cup of poison; 21<sup>b</sup>, S. Peter; 23<sup>b</sup>, S. Paul; 25<sup>a</sup>, the Virgin and Child; 26<sup>b</sup>, S. Laurence; 27<sup>b</sup>, S. Sebastian; 29<sup>b</sup>, the Crucifixion, with the Virgin and S. John. All these are tall narrow cuts (66 x 30 mm.), enclosed in white on black borders. On the first page of text is a cut of the arms of the Pope, Emperor, and City of Rome, also a woodcut capital R.

136 x 100 mm. Brown morocco, by Miss Adams.

[135]

## OVIDIUS NASO, PUBLIUS. Tristia.

Venice, Johannes Tacuinus, 26 March, 1499.

1<sup>a</sup>. TITLE: OVIDIUS DE TRISTI||BVS CVM COM||MENTO. 69<sup>b</sup>. COLOPHON: Enarrationes in Ouidiū de Tristibus diligēter & accurate cōpositas ab Eruditissimo uiro Bartholomæo || Merula ipressit Venetiis Vir diligentissimus & industrius Ioannes de Cereto de Tridino: alias Tacuinus: || Anno salutis .M. cccc. lxxxix. die xxvi. Martii. Augustino Barbadico duce iclyto: ac fœlicissimo regnāte. *Ibid.* END: Et facunda || FINIS.

Folio. a-l<sup>6</sup> m<sup>4</sup>. 70 leaves, 2-69 numbered, the last blank. 60 lines of commentary, head-lines and marginalia, 253 (264) x 152 (160) mm. Types 3, 6 (roman 108 and 80 mm.). Hain \*12249. Proctor 5457.

1<sup>a</sup>, title; 1<sup>b</sup>, editor's letter; 2-69<sup>a</sup>, text, followed by printer's device; 69<sup>b</sup>, epilogue, colophon, privilege, two sets of verses, register; 70, blank.

Large pictorial and ornamental capitals.

307 x 207 mm. Without the blank last leaf. Olive morocco.

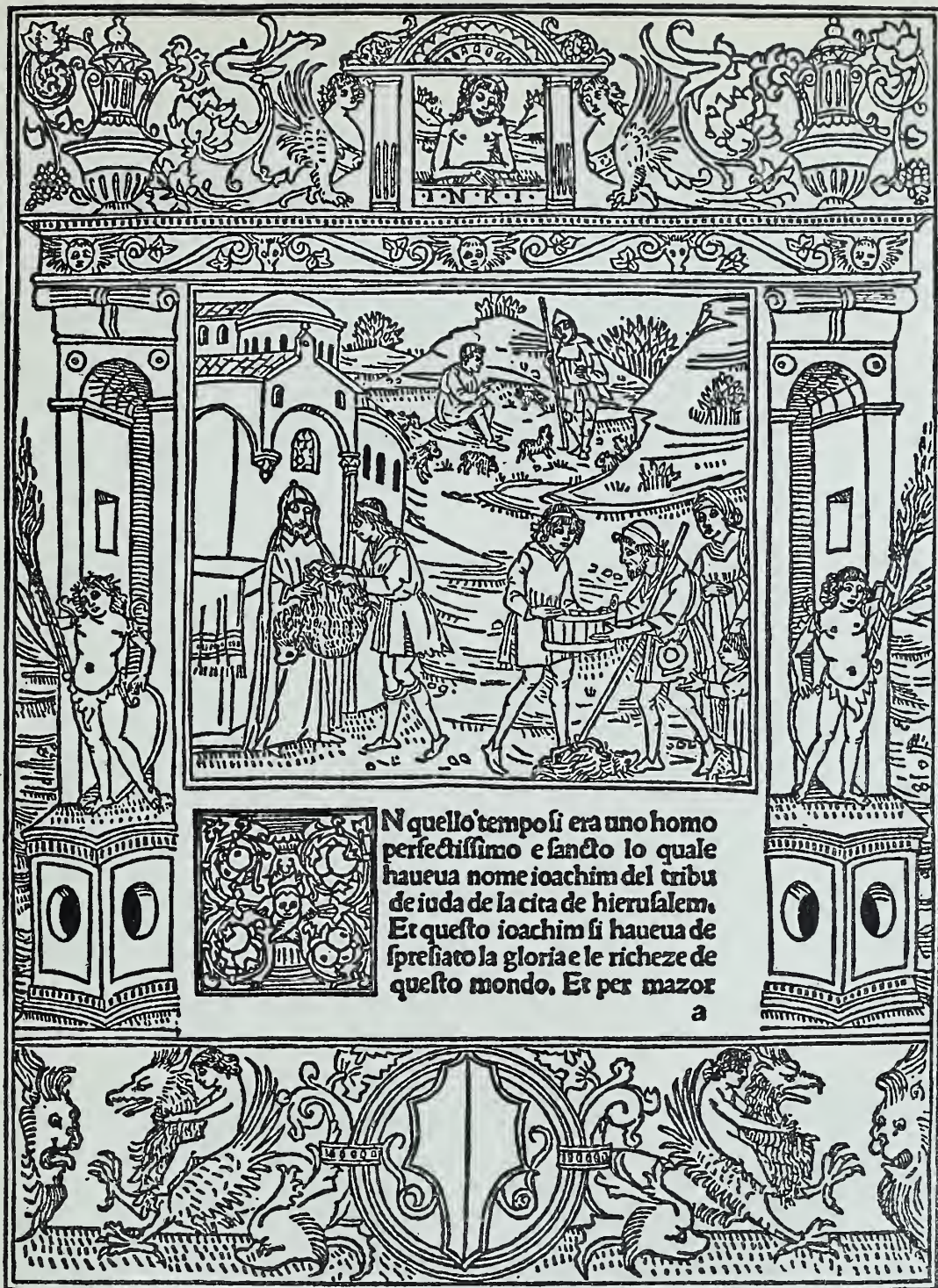
[136]

## MARIA. Vita de la preciosa uirgene Maria e del suo unico figliolo Iesu Christo. Venice, Manfredo de Monteferrato de Bonellis, 6 April, 1499.

1<sup>a</sup>. Tauola de quelle cose che se cōteneno in la uita del nostro signore mis||sere iesu christo: & de la sua gloriosa madre uir||gine madona sancta maria. 5<sup>a</sup>. IN quello tempo si era uno homo || perfectissimo e sancto lo quale || haueua nome ioachim . . . 82<sup>a</sup>. COLOPHON: ¶ Qui finisse la uita de la preciosa uergene maria e del suo unico figliolo || iesu christo benedecto. || ¶ Impresso in Venetia per Maestro manfrino de || Monte ferrato da Streuo de Bonelli del || M. cccc. lxxxviii. Adi .vi. de Aprile. || Registrum. || . . . ¶ Tutti questi sono quaderni excepto k che terno.

Quarto. A<sup>4</sup>; a-i<sup>8</sup> k<sup>6</sup>. 82 leaves. 39 lines, 162 x 114 mm. Type 6 (roman 82 mm.). Essling 632.





VITA DE LA PRECIOSA VIRGENE MARIA.  
Venice: Manfredo de Monteferrato, 1499.  
First page of text.



Woodcuts: the alms of S. Joachim (5<sup>a</sup>), within border (at top a Pietà, at sides torch-bearers, at foot a shield between boys mounted on griffins), and 40 small cuts, mostly from the Malermi Bible of 1490.

A close copy of the edition of 30 March, 1492, printed by Zoane Rosso Vercellese (Essling 630).

213 × 155 mm. Limp vellum.

[137]

SACRO BUSTO, JOHANNES DE. *Sphaera Mundi.*

Venice, Simon Bevilacqua, 23 October, 1499.

1<sup>a</sup>. TITLE: *Sphaera Mundi cū || tribus Commentis || nuper editis v3 || Cicchi Esculani || Francisci Capuani || de Manfredonia || Iacobi Fabri Stapulensis.* 86<sup>a</sup>. COLOPHON: ¶ *Im-*  
*pressum Venetiis per Simonem Papiensem dictum Biulaquam || & summa diligentia*  
*correctum: ut legentibus patebit. Anno Cristi Side||rum conditoris. M CD XCIX.*  
*Decimo Calendas Nouembres. || [Device.] [PART II:]* 87<sup>a</sup>. ¶ *THEORICAE nouæ*  
*planetarum Georgii Purbachii astronomi celebratissimi . . .* 150<sup>b</sup>. SECOND TITLE: *Theorice*  
*noue planeta||rum cum commento.*

Folio. Part i. a-c<sup>6</sup> d<sup>8</sup> e-o<sup>6</sup>. 86 leaves. Part ii. p-z & 9<sup>4</sup>. 64 leaves. 58 (59) lines and head-line, 243 (248) × 165 mm. Types 18, 23, 24 (roman 80, 112, gothic 120 mm.). Hain \*14125. Proctor 5414. Essling 263.

Part i: 1<sup>a</sup>, title; 1<sup>b</sup>, 2<sup>a</sup>, prohemium; 2<sup>b</sup>, woodcut (*sphaera mundi*); 3-26<sup>a</sup>, text of 'Sphaera'; 26<sup>b</sup>, blank; 27-67, Sacrobusto's *Sphericum Opusculum* with commentary by Franciscus de Manfredonia; 67<sup>b</sup>-86<sup>a</sup>, Jacobus Faber's commentary, colophon and device; 86<sup>b</sup>, blank. Part ii: 87-150, *Theoricae nouae*.

With numerous astronomical figures in the text copied from those in the edition of De Sanctis and Santritter (see No. 45).

Of the three commentators who helped to turn the small quarto in which this book had previously been issued into a folio, Cicchus Esculanus is Francesco Stabili, Cecco d'Ascoli, the encyclopaedic astrologer condemned to be burnt at Bologna in 1324 (died 1327), Franciscus Capuanus de Manfredonia was a professor of astronomy and philosophy at Padua (died at Naples, about 1490), and Jacobus Faber Stapulensis, the French reformer, Jacques Lefèvre d'Étaples (1455-1537).

305 × 203 mm. Part I only. Red sealskin.

[138]

COLONNA, FRANCESCO DE. *Hypnerotomachia Poliphili.*

Venice, Aldus Manutius, December, 1499.

1<sup>a</sup>. TITLE: *HYPNEROTOMACHIA POLIPHILI, VBI HV||MANA OMNIA*  
*NON NISI SOMNIVM || ESSE DOCET. ATQVE OBITER || PLVRIMA SCITV*  
*SANE || QVAM DIGNA COM||MEMORAT. || \*\*\* || \*\* || \* || CAVTVM EST, NE QVIS*  
*IN DOMINIO || ILL. S.V. IMPVNE HVNC LI||BRVM QVEAT || IMPPRIME||RE.*  
5<sup>a</sup>. SECOND TITLE: *POLIPHILI HYPNEROTOMACHIA. VBI || HVMANA OMNIA*  
*NON NISI SO-||MNIVM. ESSE OSTENDIT, AT||QVE OBITER PLVRIMA ||*  
*SCITV SANEQVAM || DIGNA COM-||MEMO||RAT. || \*\*\* || \** 234<sup>a</sup>. COLOPHON:  
*Venetiis Mense Decembri .MID. in ædibus Aldi Manutii, accuratissime.*



Folio. [\*<sup>4</sup>] a-y<sup>8</sup> z<sup>10</sup> A-E<sup>8</sup> F<sup>4</sup>. 234 leaves. 38-39 lines, 218 (224) × 133 mm. Types 2 and 8 (roman 115 and 86 mm.). Hain \*5501. Proctor 5574. Essling 1198.

1<sup>a</sup>, title; 1<sup>b</sup>, dedication to Guido, Duke of Urbino, by Lionardo Crasso, in Latin; 2, two Latin poems in praise of Crasso, as publisher of the book, the first by Jo. Bap. Scythia, the second anonymous; 3<sup>a</sup>, summary of the story in Italian; 3<sup>b</sup>, 4<sup>a</sup>, Italian poems to Crasso; 4<sup>b</sup>, Latin verses by Andreas Maro; 5<sup>a</sup>, second title; 5<sup>b</sup>, Poliphilus to Polia; 6-233<sup>a</sup>, text; 233<sup>b</sup>, epitaph on Polia; 234<sup>a</sup>, errata and colophon; 234<sup>b</sup>, blank.

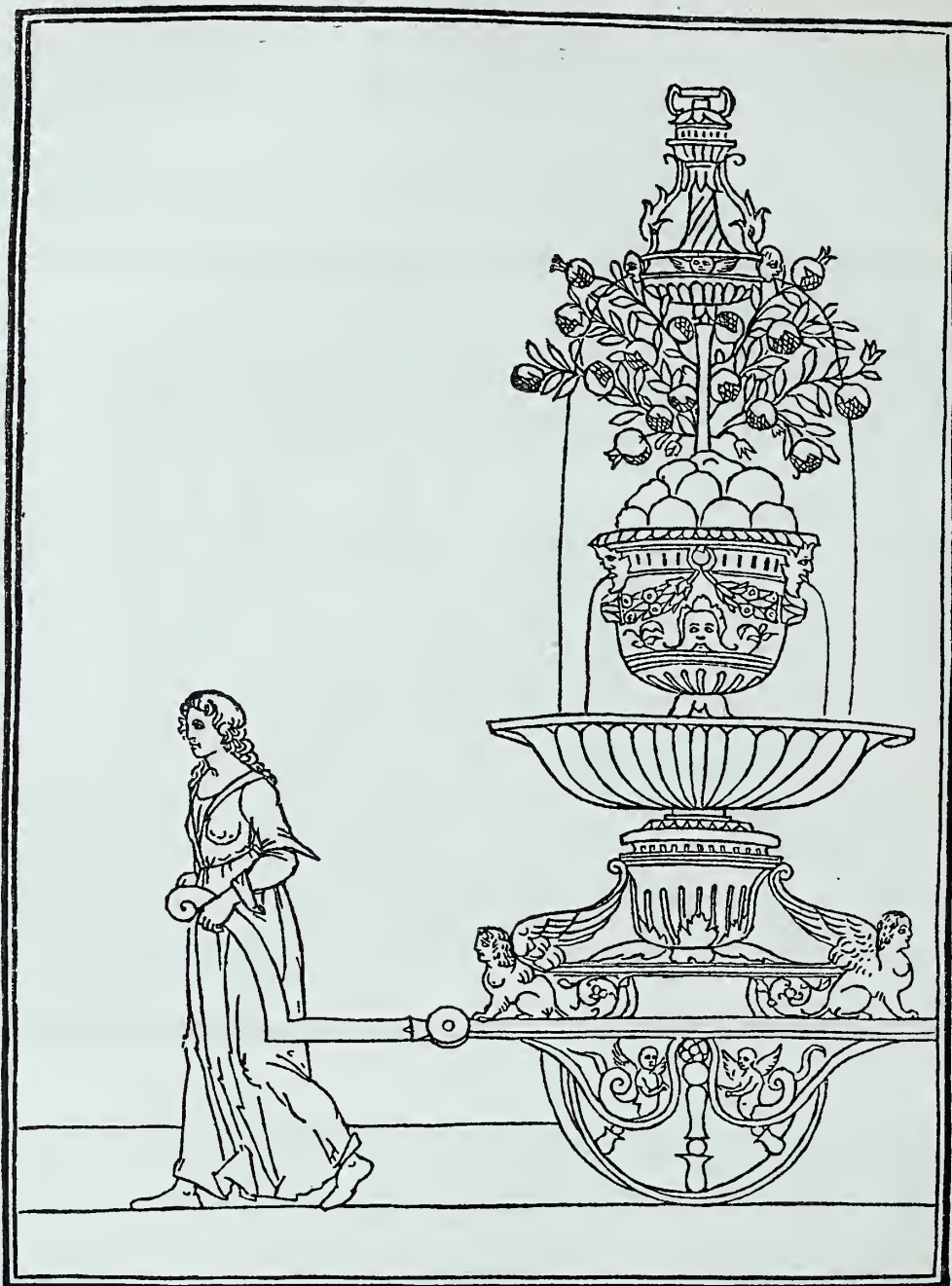
The Strife of Love in a Dream, as its Elizabethan translator prettily rendered the title of the *Hypnerotomachia*, is an archaeological love-story, perhaps with Antiquity itself



(Sig. C 5 verso.)

(πολιά, canities, grey-haired old) as its heroine, and with much more attention bestowed on the sights which she displays to her lover than on the progress of his suit. Poliphilo, 'the lover of Polia,' falls asleep, and in his dream, to quote the preface, 'sees many antiquities, worthy of memory, in all their details, and describes them in appropriate terms with elegant style,' and not only describes them but gives their measurements. Polia takes him to the palace of Queen Eleuterylida and to see the triumphs or festivals of Jove and his earthly loves, of Bacchus and Vertumnus and Pomona, and the feast of the garden god, Priapus. She persuades him to enter a ruined temple, where he is frightened by a vision of hell. Then Cupid carries off the lovers in a boat rowed by six nymphs. They come to the island Cytherea and see all its wonders, and the grave of Adonis, where they are told of the festival in his honour. Polia recounts her history to the nymphs and the story of her love, with an





COLONNA : HYPNEROTOMACHIA POLIPHILI. Venice, Aldus Manutius, 1499.  
(Sig. g 6 recto.)



incidental reference to the building of Treviso and the fortunes of the Lelii. Attacked by the plague, she had devoted herself to Diana; Poliphilo had found her in the temple and told her what he suffered for her love. Terrified by a sight of the vengeance of Cupid on cruel maids, she had consoled him, whereupon they were driven from the temple, made their plaint to the priestess of Venus, and were united by the goddess. At this point the dream ends, and Poliphilo, saddened by the envious day, brings his *Hypnerotomachia* to an end, dating it at Treviso on May Day, 1467.

In the summary on 3<sup>a</sup> we are told that five nymphs are the five senses, Queen Eleuterylida is Free Will, and a labyrinthine garden stands for human life. It is unlikely that this allegory goes very deep; it may have been dragged in merely to avoid ecclesiastical censure. It is perhaps equally unlikely that Polia (who is once called Lucretia) was a real lady of Treviso, who entered a real convent after the plague which visited the city in 1464 and 1466, though she has been identified with Hippolita Lelio, niece of the ruling bishop. *POLIAM FRATER FRANCISCVS COLVMNA PERAMAVIT* is the tale told by the initial letters of the successive chapters, but Fra Francesco Colonna had been a Dominican since 1455, and was now a teacher of rhetoric, and if he had an archaeological bishop it is more probable that he was romancing of his love for antiquity than of the bishop's niece. In 1471 he joined the convent of SS. Giovanni e Paolo at Venice, is found at Padua two years later, became sacristan of his convent in 1500, was granted a pittance of firewood, bread, and wine in 1521 in consequence of his age and infirmities, and died in 1527. When his romance was published, at the expense of the jurisconsult Lionardo Crasso, in 1499, Colonna was already 66; at the time of his death he was about 94. Of Crasso, his publisher, little is known. In 1508 he calls himself a 'prothonotarius apostolicus' in petitioning for a renewed privilege for the book. This he cites as 'Polifillo vulgar, opera molto utile et fructuosa de grandissima elegantia', and explains that 'per li tempi e disturbi de guerra' it had not been possible to export it, and that nearly the whole edition, on which he had spent 'assai centenera de ducati' (enough hundreds of ducats), was still unsold. In 1508 the Venetian book-trade had indeed recently passed through a bad time, but the financial failure of the book was perhaps equally due to the 'res una in eo miranda' on which Crasso had touched in his dedication to Duke Guido, that while written in Italian it could not be understood without a knowledge of Greek and Latin ('quod cum nostrati lingua loquatur, non minus ad eum cognoscendum opus sit græca et romana quam tusca et uernacula'), the Greek, it may be said, being of a somewhat peculiar kind.

As regards the authorship of the wonderful illustrations the signature .b. on the third has led to their being attributed to numerous celebrated artists, but it is now fairly well recognized that celebrated artists in Italy did not concern themselves with bookwork, and that .b. is probably the signature of a woodcutters' workshop. Attempts to make a list of other books illustrated by the same hand are baffled by the dual personality which has to be dealt with. The present writer is inclined to doubt whether the same designer and the same illustrator worked together in any other book.

299 × 195 mm. Wanting the leaf of errata. These are supplied in early manuscript. Some rather vigorous heads are sketched in ink on 27<sup>b</sup> and 28<sup>a</sup>. Red morocco, gilt (18th century). [139]

KETHAM, JOHANNES DE. *Fasciculus Medicinæ*.

Venice, Johannes and Gregorius de Gregoriis, 17 February, 1500.

1<sup>a</sup> [woodcut lettered:] PETRVS || DE || MONTAGNANA. 1<sup>b</sup>. [woodcut.] 2<sup>a</sup>. (heading): *Fasciculus medicine*. 2<sup>b</sup>. ¶ *Incipit fasciculus medicine compositus per excellētissimum artium ac medicine doctorum: dominuꝝ Ioāñnem de Ketham Alamanum:*



tractans de anothomia || ⁊ diuersis infirmitatibus: ⁊ corporis humani: cui annectuntur multi alij tractatus per diuersos excellētissimos doctores cōpositi. Necnon anothomia Mūdini. 32<sup>b</sup>. COLOPHON: ¶ Impressum Venetijs per Ioannem || ⁊ Gregoriū de Gregorijs fratres. Anno domini .M.ccccc. die xvij. Feb'. ¶ ¶ Explicit Fasciculus medicine in quo || continentur: v3. || Primo iudicia vrinarū cū suis accētīs. || Secundo tractatus de flebotomia. || Tertio de cyrogia. || Quarto de matrice mulierum ⁊ impregnatione. || Quinto psilia vtilissima p̄ra epidimiaz. || Sexto de anothomia mundini totius || corporis humani. || Septimo de egritudinibus puerorum. ¶ [Device.]

Folio. a-d<sup>6</sup> e f<sup>4</sup>. 32 leaves. 2 columns. 66 lines, 245 × 159 mm. Types 24, 26, 34, 35, 36 (gothic 64, roman 110, gothic 58, 74, 102 mm.). Hain \*9777. Proctor 4561. Essling 589.

Nine of the ten woodcuts are from the edition of 1493 (No. 65), but one of these, the visit to the plague-stricken patient, has been cut down, the reduction involving the disappearance of the cat. The remaining cut, that of the dissection, is from the second block of this subject, first used in the edition of October, 1495 (No. 92), but this also has been shortened, the basket under the table being cut off. All ten blocks had been used in the same state in the edition of 28 March, 1500, which must be placed eleven months earlier than this, the year in the present book being clearly reckoned from 1 March. In this reprint two leaves have been saved, reducing the number from 34 to 32.

305 × 220 mm. Woodcuts partly coloured. Vellum binding.

[140

## VIAGGIO. Viaggio da Venesia al sancto Jerusalem.

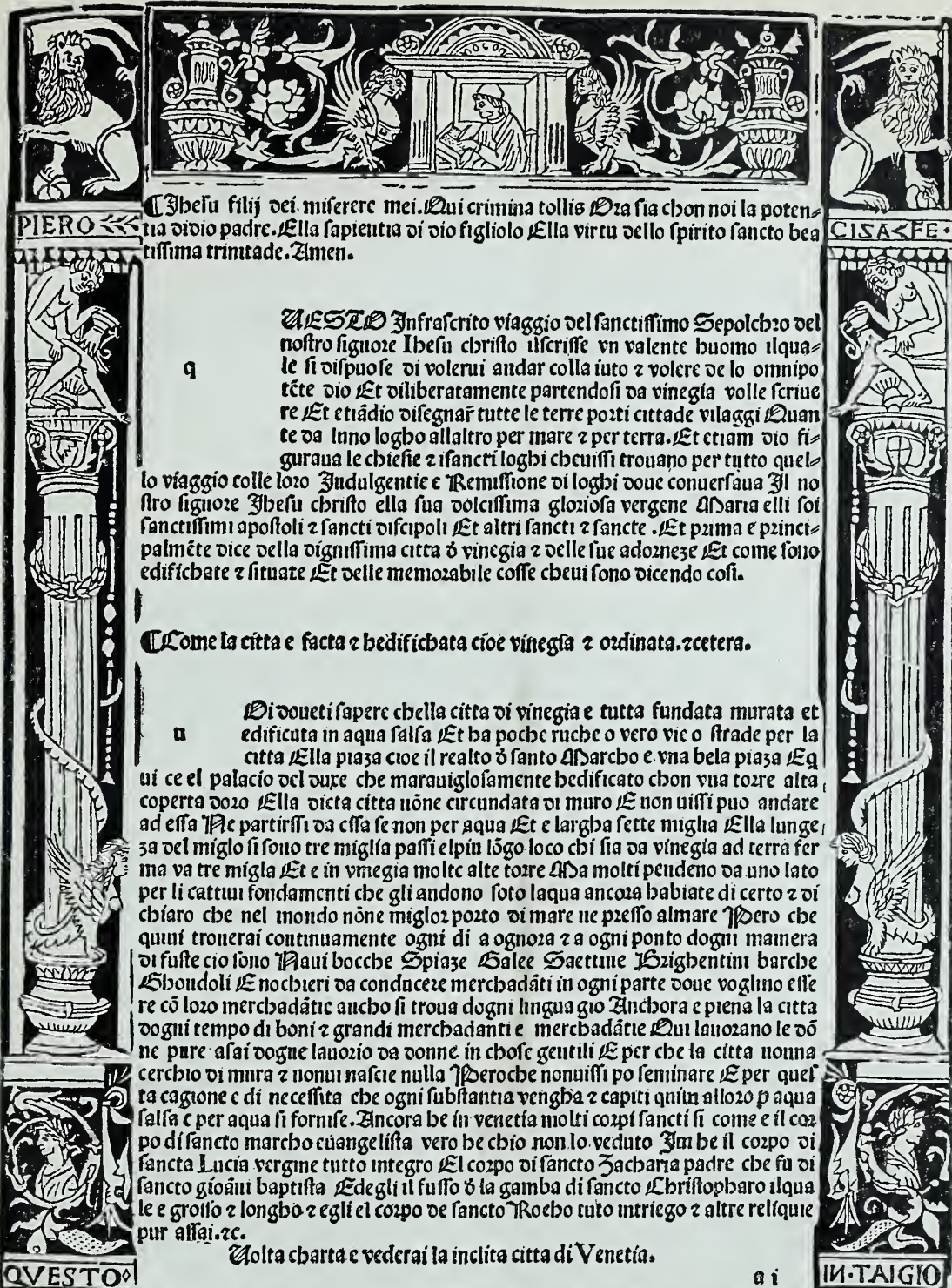
Bologna, Justinianus of Rubbiera, 6 March, 1500.

1<sup>a</sup>. TITLE: ¶ Viazio da venesia al sancto iherusalez, et al monte sinai sepulcro de sancta chaterina piu copiosamente et verisimamēte descrito. che nesuno deli altri. || cum dessegni de paesi citade por||ti ⁊ chiesie ⁊ sancti luoghi ⁊ || molte altr̄ sanctimōie ch' || qui se trouāo designa||te et descrite cho||me sono ne li || logi lor p||pri ⁊c. || [Woodcut, superscribed:] IHERV SALEM. 68<sup>a</sup>. COLOPHON: ¶ Impresso ne l'alma ⁊ inclita Citta de Bologna p̄ mi Iustiniano da Rubiera. Sotto || al diuo ⁊ Illustrissimo Prīcipe e Signore Ioāne secundo Bentiuoglio. Ne l'anno del || M. 500. adi vj. de Marzo. Laus deo. || ¶ Registro . . . 1<sup>b</sup>. END: delle fiere.

Folio. a<sup>6</sup> b<sup>4</sup> c d<sup>6</sup> e-h<sup>4</sup> i<sup>6</sup> k l<sup>4</sup> m<sup>6</sup> n<sup>4</sup> o<sup>6</sup>. 68 leaves. 52 lines, 228 × 140 mm. Type 2 (gothic 88 mm.). Proctor 6663.

Above the colophon on 68<sup>a</sup> is a dedication ¶ Ad gibertū piū sabaudiēsē Illustre3 Carpi principem Ioannes Cola S. D. P. In this, after praise of the Prince, his consort Ginebra, and the Sforza family to which the latter belonged, Cola recalls the interest which the Prince in his table talk had often shown in Cosmography, and in reliance on this offers him the present work to divert him in his long illness. The Viaggio is attributed in some books of reference to Noe Bianchi, a Franciscan, who seems, however, a very shadowy person. It appears to be a passably good guide-book. Venice is rather graphically described on the first page as 'all built in salt water, with few roads or streets, but with S. Mark's as a fine piazza, and many towers, mostly leaning because of the bad foundations, the finest seaport in the world, all kinds of ships always there, a city full of merchandise; as it can grow nothing, it must import all it wants. It possesses many bodies of saints, S. Mark, S. Lucy, Zacharias, &c.' After this the reader is boldly bidden 'volta charta e vederai la inclita citta di Venetia', and finds there a rude woodcut of two blocks of buildings and a bridge, all looking as if partly submerged. There are in all some 144 woodcuts, only a few pages being left undecorated and many having two. The cutting is uniformly





**I**hesu filij dei. miserere mei. *Qui crimina tollis* Ora sia chon noi la potenza odio padre. Ella sapientia di dio figliolo Ella virtu dello spirito sancto beatissima trinitate. Amen.

**Q**uesto Infrascrito viaggio del sanctissimo Sepolchro del nostro signore Ihesu christo ilscriffe vn valente huomo il quale si dispuose di volerui andar colla iuto e volere de lo omnipote dio Et deliberatamente partendosi da vinegia volle scriuere Et etiadio disegna tutte le terre porti cittade vilaggi Quantea da luno logho allaltro per mare e per terra. Et etiam dio figuraua le chiese e sancti loghi cheuissi trouano per tutto quello viaggio colle loro Indulgentie e Remissione di loghi doue conuersaua Il nostro signore Ihesu christo ella sua dolcissima gloriosa vergene Maria elli soi sanctissimi apostoli e sancti discipoli Et altri sancti e sancte. Et puma e pzinzipalmete dice della dignissima citta di vinegia e delle sue adorneze Et come sono edificbate e situate Et delle memorabile cosse cheui sono dicendo cosi.

**C**ome la citta e facta e bedificbata cioe vinegia e ordinata. zcetera.

**U** di doueti sapere chella citta di vinegia e tutta fundata murata et edificata in aqua salsa Et ha poche ruche o vero vie o strade per la citta Ella piazza cioe il realto di santo Marco e vna bela piazza Equi ce el palacio del duxe che marauigliosamente bedificato chon vna torre alta coperta doro Ella dicta citta none circundata di muro E non uissi puo andare ad essa Ne partirsi da citta se non per aqua Et e largha sette miglia Ella lunga da del miglio li sono tre miglia passi el pin logo loco chi sia da vinegia ad terra ferma va tre miglia Et e in vinegia molte alte torre Ma molti pendeno da uno lato per li cattui fondamenti che gli andono soto laqua ancora habiate di certo e di chiaro che nel mondo none miglor porto di mare ne presso almare Pero che quini tronera continuamente ogni di a ognora e a ogni ponto dogni maniera di fusse cio sono Naui bocche Spiaze Galee Gaettine Brigbentini barche Sboudoli Enochieri da condacere merchadati in ogni parte doue vogliano esse re co loro merchadatie ancho si troua dogni lingua gio Anchora e piena la citta dogni tempo di boni e grandi merchadanti e merchadatie Qui lauozano le donne pure asai dogue lauozio da donne in chosse gentili E per che la citta noua cerchio di mura e nonui nasce nulla Peroche nonuissi po seminare E per quella cagione e di necessita che ogni substantia vengha e capiti quini aloro p aqua salsa e per aqua si fornise. Ancora be in venetia molti corpi sancti si come e il corpo di sancto marco euangelista vero be chio non lo veduto Imbe il corpo di sancta Lucia vergine tutto integro El corpo di sancto Zacharia padre che fu di sancto gioanni baptista E degli il fusso e la gamba di sancto Christopharo il quale e grosso e longho e egli el corpo de sancto Rocho tuto intriego e altre reliquie pur assai. zc.

**U**olta charta e vederai la inclita citta di Venetia.



clumsy, but the original designs were probably very fairly good. On the first page of text is a border, in four pieces, showing dolphins, sphinxes, columns, &c., all imitated from Venetian work, but in white on black. At the top and foot of the columns is the inscription PIERO || CISA FE. || QVESTO || IN. TAIGIO.

313 x 209 mm. Old half-leather, over boards.

[141

VISDOMINUS, ANTONIUS MARIA. Dialogus de Otio et Sibyllis.  
Bologna, Caligula de Bazilleriis, 21 March, 1500.

3<sup>a</sup>. TITLE: Dialogus Antonii Mariae || Visdomini de Ocio || ⁊ Sibyllis. 98<sup>a</sup>. COLOPHON: ¶ Impressum diligenter Bononiæ per accuratissimum Impressorem Calligulam Bazilleriū Ciuem Bononiensem Ill. Principe Dñō Ioanne || Bent. remp. Feliciter administrāte Anno natiui||tatis. M ccccc. Duodecimo Kal. Apriles.

Quarto. \*<sup>2</sup>; A-H<sup>4.8</sup> I K<sup>4</sup> L M<sup>8</sup> N-Q<sup>4.8</sup>. 98 leaves. 26 lines, with marginalia, 159 x 92 (112) mm. Types 1, 3, and 6 (roman 116, gothic 140, and roman 87 mm.).

[1 and 2, Table?, only known from the note in the Register, 'duas tantum cartas habet']; 3<sup>a</sup>, title; 3<sup>b</sup>-4<sup>b</sup>, dedication to Count Nicolaus Rangonus, dated 13 November, 1499; 5<sup>a</sup>-42<sup>b</sup>, text headed '¶ DIALOGVS Antonii Mariæ Visdomini de || fugiendo Ocio / & de Sibyllis Sibyllinisq; libris || ad Ill. Comitē Dñm Nicolaū Rangonū Gen||eralem Bonoñ. Armorum Ductorem digniss||mum. Interlocutores. Blasius. Guido. Iuni||pera Hannibal. Visdominus'; 43<sup>a</sup>-44<sup>b</sup>, Letters of Rangonus to Chancellor Blasius and Visdominus and their answers; 45<sup>a</sup>-58<sup>b</sup>, ¶ Antonii Mariæ Visdomini Oratio habita || ad Tribunos plebis Continens Tribunorū ori||ginem & status Boniensium Variam muta||tionem Cum laudatione Ioannis Bentiuoli || Secundi; 59<sup>a</sup>-98<sup>a</sup>, Latin poems.

Save for a capital of vine-tendrils on 5<sup>a</sup> the book is undecorated, and its presence in this collection being due to the accident of binding it might perhaps have been omitted were it not that it appears to be extremely rare, being unrecorded by Hain and Reichling and only quoted by its short title by Copinger from 'Cat. Manzoni. 3737'. Tiraboschi cites it as evidence of the care with which Count Niccolò Rangoni educated his children. Visdominus issued a volume of 'Miscella' in 1492 and also edited the tragedies of Seneca.

211 x 150 mm. Wanting the preliminary quire of two leaves. Bound with Riessinger's edition of the Tractatus Solemnis of Philippus de Barberiis.

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JOANNES FRANCISCUS, BRIXIANUS. Quatuor viuendi regulæ religiosis approbatæ.

Venice, Johann Emerich for Lucantonio Giunta, 13 April, 1500.

1<sup>a</sup>. TITLE (red): Habes isto volumine lector cādidiss. quatuor pri||mū approbatas religiosis qbusq; viuendi regu||las: Egregiaq; nōnulla pariter: haud medi||ocre quidē emolumentū studiosis omni||bus ac deuotis: sed ⁊ iucunditate; nō || modicā allatura. Que vero sint oīa || sequenti intus facie (nī graue sit) || seriatim specta. Immortalesq; bonorum omnium lar||gitori Deo optimo ma||ximo gratias habe. || [Giunta's device.] 236<sup>a</sup>. COLOPHON: ¶ Collecta atq; ordinata sunt hec omnia per. D. Io. Fran. Brixia||nū monachū: congregationis scē Iustine ordinis scī Bñdicti de ob||seruantia: ac per eundē iterum atq; iterū emendata: peruisaq; diligē||ter. Ad oīpōtētis dei laudē cūctorūq; iucunditatē ⁊ cōmodū deuotoꝝ || Absoluta vō Venetijs felicibus auspicijs diui martyris Georgij: nec||nō monachoꝝ cenobij: ipsius iuictissimi christi militis nomini digne || addicati Cura ⁊ impensis nobilis viri



ET VISITA VINEAM ISTAM ET PERFICE EAM QuAM

RESPICE DE COELO ET VIDE



PLANTAVIT DEXTERA TVA.

**Ademor esto cōgregationis tue pater sanctissime.**

JOANNES FRANCISCUS: QUATUOR VIVENDI REGULAE. Venice, Joh. Emerich, 1500.  
S. PLACIDUS, S. BENEDICT, S. MAUR. (13<sup>b</sup>.)



Luċ Antonij de Giunta Florē||tini. Arte ⁊ solerti ingenio magistri Ioannis de Spira. Anno salu-||tis dominice. M.ccccc. Idibus Aprilis. ||| Deo gratias. 236<sup>b</sup>. Liber ad lectorem ||| [16 lines.] ||| Laus deo. 237<sup>a</sup>. Tabula in regulam . . . || Benedicti abbatis. 240<sup>b</sup>. ¶ De libraria officina opus ipsum: vt supra pretereuntes alloquitur [12 lines of verse followed by Register] . . . END: GH sunt Quaterni.

Quarto. a-d<sup>12</sup> e-t<sup>8</sup> v<sup>10</sup>; A-D<sup>8</sup> E<sup>4</sup> F<sup>6</sup> G H<sup>8</sup>; \*<sup>4</sup>. 240 leaves, leaf 229 blank, 3-178 numbered. 2 columns. 51 lines, with head-lines and marginalia, 167 (173) × 112 (150) mm. Types 3, 6, 8, and 12 (gothic 66, 85, 106, and 104 mm.). Hain \*13827. Proctor 5504. Essling 1216.

1<sup>a</sup>, title; 1<sup>b</sup>, address to the reader; 2<sup>a</sup>, 'Contenta in hoc volumine'; 2<sup>b</sup>, woodcut of S. Benedict and S. Justina; 3-11<sup>a</sup>, life of S. Benedict; 11<sup>b</sup>, epistle of S. Benedict; 12<sup>a</sup>, list of Benedictine saints; 12<sup>b</sup>, letter of Giunta to Joannes Cornelius, Abbot of San Giorgio Maggiore at Venice; 13<sup>a</sup>, extract from the chronicle of S. Antoninus; 13<sup>b</sup>, woodcut of S. Benedict standing between S. Placidus and S. Maur; 14-16, commendations of S. Benedict and his Rule; 17-26<sup>a</sup>, prologue to the Rule; 26<sup>b</sup>-178, Rule of S. Benedict; 179-214, Rule of S. Basil; 215-220, Rule of S. Augustine; 221-228, Rule of S. Francis; 229, blank; 230-235, 'quedam pulchra de laude religionis'; 236<sup>a</sup>, 'contenta in hoc volumine' and colophon; 236<sup>b</sup>, verses by the Book; 237-240<sup>a</sup>, table; 240<sup>b</sup>, verses on the printing house, and register.

Two large woodcuts, of S. Benedict and S. Justina (2<sup>b</sup>), and S. Benedict, S. Placidus, and S. Maur (13<sup>b</sup>); small cut of S. Benedict and S. Maur on 17<sup>a</sup>, and to the same page a border as in No. 137.

S. Justina, who was martyred at Padua about 304, is coupled with S. Benedict because a reformation of the Benedictine order originated early in the 15th century in the monastery connected with the church dedicated to her at Padua, and this Congregatio S. Justinae became increasingly important until, early in the 16th century, the great monastery of Monte Cassino itself acceded to it (see the extract from the Chronicle of S. Antoninus on 13<sup>a</sup>). S. Placidus and S. Maurus, who stand on each side of S. Benedict in the other woodcut, were the foremost among his early pupils at Subiaco. The Prince d'Essling writes with some enthusiasm of these woodcuts: 'Les gravures qui ornent cet ouvrage sont à citer parmi les meilleures. Les attitudes des personnages sont du plus beau style; les visages, pleins d'expression, et d'un fini charmant dans tous les détails; de sorte que le dessin et la taille, dans ces bois, témoignent également d'une habileté supérieure.'

225 × 167 mm. Modern vellum.

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## PETRARCA, FRANCESCO. Trionfi e Sonetti.

Venice, Bartolommeo de Zani da Portese, 6 March and 28 April, 1500.

1<sup>a</sup>. TITLE: Triumphi de Misser Fran-||cescho Petrarca con || li Sonetti: correcti || nouamente. 138<sup>a</sup>. FIRST COLOPHON: ¶ Finit Petrarca. Impressum Venetiis per Bartholameum de || Zanis de Portesio: Anno domini M.ccccc. die .vi. Marci. ||| ¶ Registrum . . . || Omnes sunt quaterni. 140<sup>a</sup>. ¶ Tabula deli Soneti con laquale trouarai q̃llo che || tu vorrai . . . 238<sup>a</sup>. SECOND COLOPHON: ¶ Finisse li sonetti de Misser Francescho Petrarca corretti & castigati per me Nicolo || Peranzone altramente Riccio Marchesiano liquali sonetti incominciando dal || p̃cipio insino al sonetto Fiamma dal ciel su le tue trezze pioua: sono expo-||sti per el degno poeta Misser Fr̃cescho philelpho & dali indrio insino || qui sonno exposti per lo Spectabile homo Misser Hieronymo || Squarciafico Alexādrino. Impressi in Venetia per Bartho-||lomeo de Zani da Portese: nel .M CCCC. a di. xxviii. || de April: Regnante lo Inclyto & glorioso prin-||cipe Augustino Barbadico. FINIS. ||| Registrum . . . || . . . qui sunt terni.



Folio. a<sup>10</sup> b-r<sup>8</sup>; A-L<sup>8</sup> M N<sup>6</sup>. 238 leaves, leaf 139 blank, leaves 11-138 numbered 1-128, leaves 143-238 numbered 5-100. 62 lines and head-line, 243 (250) × 62 mm. Types 2 and 3 (roman 79 and 106 mm.). Hain \*12777. Proctor 5345. Essling 82.

1<sup>a</sup>, blank; 1<sup>b</sup>, preface and laudatory verses by Nicolò Peranzone; 2-7, tabula; 8-10<sup>a</sup>, prologo; 10<sup>b</sup>, woodcut; 11-138<sup>a</sup>, Trionfi, with colophon and register; 138<sup>b</sup>, 139, blank; 140-142, tabula; 143-238<sup>a</sup>, Sonetti, with colophon and register; 238<sup>b</sup>, blank.

The six woodcuts in this edition are from the same blocks as those of 12 Jan., 1493-28 March, 1493, printed by Giovanni Codeca, and of 11 July-30 August, 1497, by the present printer. They appear to be the work of the cutter of the second illustrated Malermi Bible rehandling the designs of the edition of April, 1490, by Petrus de Piasiiis.

312 × 207 mm. This copy is either a later issue of those described by Hain and Prince d'Essling, or has the preliminary quire to the Trionfi from such an issue or edition. The copies described have only eight leaves in quire a and begin with the 'Tabula deli Triumphi' on 1<sup>b</sup>. [144

## CATARINA DA SIENA. Epistole.

Venice, Aldus Manutius, 15 September, 1500.

1<sup>a</sup>. TITLE: EPISTOLE DEVOTISSIME DE || SANCTA CATHARI-||NA DA SIENA. 422<sup>a</sup>. COLOPHON: Stampato in la Inclita Cita de Venetia in Casa De Aldo Manutio || Romano a di xv. Septembrio .M. cccc.

Folio. \*<sup>10</sup>; a-y A-G<sup>8</sup> H<sup>10</sup> I-N<sup>8</sup> O<sup>10</sup> P-Z AA-FF<sup>8</sup>. 422 leaves, 11-421 numbered i-ccccxiii. 40 lines, 230 × 133 mm. Types 5 and 10 (roman 115 and 82 mm.). Hain 4688. Proctor 5575. Essling 1230.

1<sup>a</sup>, title and privilege; 1<sup>b</sup>, dedicatory letter of Aldus 'Al Reuerendissimo Monsignore D. Francesco de Piccolomini da Siena, Diacono Cardinale intitolato de .S. Eustachio', dated 12 Sept. 1500; 2-7, 'La Epistola del beato Stephano Certosino'; 8-10<sup>a</sup>, 'inuentario'; 10<sup>b</sup>, woodcut of S. Catarina; 11-420<sup>a</sup>, text; 420<sup>b</sup>-421<sup>a</sup>, poem in praise of S. Catarina; 421<sup>b</sup>, 'Memoria quotidiana beatæ Catharinæ Virginis Senensis'; 422<sup>a</sup>, register and colophon; 422<sup>b</sup>, blank.

The privilege printed on the title-page reads: Sappia ciascuno nele cui mano uerranno queste Epistole: che essendo state || adunate insemi con grandissima diligentia & faticha per spatio di circa uinti || anni per il Venerabile seruo di Dio frate Bartholomeo da Alzano da Berga-||mo del ordine de la obseruantia de li frati Predicatori: & essendo stampate di-||ligentissimamente: & con grande spesa: e stato impetrato da la Illu. || .S. de Venetia che in lochi & terre di quella da mo a deci an||ni a niuno altro sia licito restamparle o uendere o fa-||re uendere stampate Sotto pena como || in lo priuilegio impe-||trato se con-||tenē. || \*. In the dedication to Cardinal Piccolomini Aldus suggests that the publication of the Letters was divinely inspired as a corrective to the evils of times so bad that there seemed nothing human left in man save his shape and name. The Epistle of Stephano Certosino describes the life of S. Catarina from the time when he first knew her, about 1376, and is dated 26 October, 1411. The poem on 420<sup>b</sup>sq. is one written by Nastagio da Monte Alcino 'essendo prima molto incredolo de facti dela uenerandissima Vergine' after his conversion.

The woodcut on 10<sup>b</sup> shows S. Catarina holding in one hand a lily, a crucifix, a palm, and a book inscribed 'iesu dolce iesu amore', in the other a heart inscribed 'iesus'.

263 × 175 mm. The Wodhull copy with his inscription '£1. 6s. 2d. M. Wodhull. Mar. 15th, 1780'. Modern vellum. [145





145. CATARINA DA SIENA: EPISTOLE. Venice, 1500. (10<sup>b</sup>.)



1<sup>a</sup>. TITLE: *Modus confitendi.* ||| [Woodcut.] 2<sup>a</sup>. ¶ *Modus confitendi, cōpositus per .R.P.D. || Episcopum Andream hispanum sancte || Ro. Ecclesie Penitentiarium.* 12<sup>a</sup>. END: ... *eternae in futuro seculo Amen.* ||| *Deo gratias.*

Octavo. A-C<sup>4</sup>. 12 leaves. 26 lines, 107 × 70 mm. Types: gothic c. 140, roman 83 mm.

Title-cut of a confession, within a border in the Florentine style, pavement in black and white.

Andreas de Escobar was a Benedictine, who was successively Bishop of Civitate, Ajaccio, and Megara, and Grand Penitentiary. He died in 1455.

148 × 100 mm. Limp vellum.

[146]

JOSEPH. *La Rappresentatione di Joseph figliuolo di Jacob.*

[Florence, c. 1500.]

1<sup>a</sup>. TITLE: ¶ *LA RAPPRESENTATIONE DIVOTA DI || IOSEPH FIGLIVOLO DI || IACOB.* ||| [Woodcut.] 8<sup>b</sup>. END.

Quarto. a b<sup>4</sup>. 8 leaves. 2 columns. 42 lines, 181 × 120 mm. Type: roman 86 mm.



THE HIDING OF THE CUP. (5<sup>b</sup>)

Woodcuts: angel, and the sale of Joseph to his brethren (1<sup>a</sup>); Joseph and Potiphar's wife (4<sup>a</sup>); Joseph superintending the hiding of the cup, see facsimile (5<sup>b</sup>); the cup found in Benjamin's sack in the presence of Joseph. Dr. Kristeller does not record this edition, but registers that of 16 March, 1523, 'per Bernardo Zucchetto a petitione di Bernardo di Ser Piero Pacini da Pescia', which contains these cuts and an additional one of Joseph before



Pharaoh. He describes the cut (on 5<sup>b</sup>) of the hiding of the cup as 'corn being measured before the king', but the cup is plainly visible and the coronet worn by Joseph is the same as in the next picture.

199 × 137 mm. Bound with the Rafaello et Tobbia and Duo Pellegrini of 1554. [147

## LIBRO. Libro di Mercatantie.

Florence, [Bart. dei Libri] for Piero Pacini, c. 1500.

1<sup>a</sup>. TITLE: ¶ Questo e Ellibro che tracta di Mercatantie & usanze depaesi. ¶ [Woodcut.] 82<sup>b</sup>. COLOPHON: ¶ Impresso in Firenze appetitione di Ser Piero ¶ da Pescia. ¶ [Pacini's devices.]

Octavo. a<sup>6</sup>; a-t<sup>4</sup>. 82 leaves. 24 lines, 116 × 78 mm. Type 1<sup>A</sup>B (roman 97 mm.). Hain 4955. Proctor 6255. Kristeller 104.

1<sup>a</sup>, title; 2-6, table; 7-82, text and colophon.

The title-cut shows the interior of a banker's or money-changer's shop. The work is doubtfully attributed by Kristeller to Giorgio Chiarini.

147 × 108 mm. The third sheet of the first quire is duplicated. Modern vellum. [148

## SAVONAROLA, HIERONIMO. Defensione dei frati predicatori della congregazione di sancto Marco di Firenze.

Florence, Bartolommeo dei Libri, c. 1500.

1<sup>a</sup>. ¶ Proemio difrate Hieronymo Sauonarola da ferrara del ¶ lordine de frati predicatori nella defensione de frati della cō- ¶ gregatione di sancto Marco di firenze & del medesimo ordi ¶ ne traducta di latino in uulgare de uno suo amico. 14<sup>a</sup>. END: . . . malamente perire. ¶ FINIS.

Quarto. a<sup>6</sup> b<sup>8</sup>. 14 leaves. 34 lines, 165 × 93 mm. Type 1<sup>A</sup>B (roman 98 mm.). Proctor 6222.

207 × 135 mm. No. 22 in the Savonarola volume. [149

## SAVONAROLA, HIERONIMO. Expositione del Pater Noster.

[Florence, successors of Morgiani and Petri, c. 1500.]

1<sup>a</sup>. TITLE: ¶ La expositione Del pater noster Composta per ¶ Frate Girolamo da Ferrara. ¶ [Woodcut and text.] 20<sup>b</sup>. COLOPHON: FINITA | E / questa operetta cioe / La expositione del Pater ¶ noster con una epistola a una deuota dōna Bolo ¶ gnese Composte da frate Hieronymo da Ferrara ¶ dellordine de frati predicatori.

Quarto. a b<sup>8</sup> c<sup>4</sup>. 20 leaves. 38 lines, 162 × 104 mm. Type: roman 86 mm. Hain 14446? Kristeller 384c.

Three large woodcuts: Gethsemane, Christ kneeling in front of a mound, angel appearing on the left (1<sup>a</sup>); a friar preaching to nuns in the grounds of a convent (19<sup>a</sup>); a friar, with attendant, addressing nuns in a cloister (20<sup>b</sup>). Also small cuts of S. Paul (two)



and Hosea from the Epistole ed Evangelii, the small cut of the Crucifixion (Christ turning to the left) as in the Arte del bene morire, and Christ showing His pierced hands, all repeated. All or most of the woodcuts had been in the hands of Morgiani and Petri, but they may have parted with them before this was printed.

206 × 135 mm. Modern brown morocco by Miss Adams.

[150]

SAVONAROLA, HIERONIMO. Expositione sopra el psalmo In Te domine speraui. [Florence, c. 1500.]

1<sup>a</sup>. EXPositione di Frate Hie. da F. sopra elpsalmo || IN Te domine speraui. 12<sup>b</sup>. END: . . . in Christo || benedecto in secula seculorum: Amen.

Quarto. a<sup>8</sup> b<sup>4</sup>. 12 leaves. 36 lines, 160 × 90 mm. Type: roman 89 mm.

The text begins immediately beneath the title.

207 × 135 mm. No. 19 in the Savonarola volume.

[151]

SAVONAROLA, HIERONIMO. Expositione sopra el psalmo Miserere mei deus quando era in prigione. [Florence, c. 1500.]

1<sup>a</sup>. TITLE: ¶ EXPositione di frate Hieronimo da Ferrara sopra el||psalmo. L. Miserere mei deus: quando era in prigione || del mese di Maggio. M. CCCC LXXXXVIII. trado||cta di latino in uolgare ad instãtia di certe deuote donne. 16<sup>b</sup>. ¶ Qstesta oratione fece F. Hiero. adi xxiii di Maggio || M cccc lxxxxiix. audita lamessa quando era preparato al||la comunione: comincio cō reuerentia inanzi alsanctis||simo sacramento a parlare in questa forma. *Ibid.* END: FINIS.

Quarto. a b<sup>8</sup>. 16 leaves. 36 lines, 160 × 93 mm. Type: roman 89 mm.

From the same press as the preceding.

The text begins immediately beneath the title. After the Exposition itself there follows on 16<sup>b</sup> the prayer made by Savonarola on 23 May, 1498, 'audita lamessa quando era preparato alla comunione,' and the first psalm in Italian.

207 × 135 mm. No. 20 in the Savonarola volume.

[152]

SAVONAROLA, HIERONIMO. Expositione sopra el psalmo lxxix., Qui regis israel. [Florence, Bart. dei Libri, c. 1500.]

1<sup>a</sup>. [Woodcut]: Proemio di frate Hieronymo da Ferrara dellordine de p̄dicatori nel||la expositione del psalmo .lxxix. Tradocto in lingua fiorentina da uno || suo familiare . . . (Paragraph 2): Comincia la expositione di frate Hieronymo da Ferrara sopra elpsal||mo lxxix. Qui regis israel per modo di oratione & prima sopra eltitulo. 10<sup>a</sup>. COLOPHON: Finito elpsalmo disposto per frate Girolamo || da Ferrara de frati predicatori. || AMEN. 10<sup>b</sup>. [Woodcut.]

Quarto. a<sup>4</sup> b<sup>6</sup>. 10 leaves. 45 lines, 174 × 105 mm. Type: roman 77 mm. Proctor 6302. Kristeller 388 a.

Woodcuts as in the Epistola a Madonna Magdalena (No. 131).

207 × 135 mm. No. 21 in the Savonarola volume.

[153]



BORGHESI, NICOLÒ DE. Vita de Sancta Catherina da Siena.  
 Venice, Albertinus Vercellensis, 16 June, 1501.

1<sup>a</sup>. TITLE: LA VITA DE SAN-CTA CATHERI-NA DA SIENA || IN VVL-GARE. 4<sup>b</sup>. SECOND TITLE: La uita de la beata Ca-therina da Siena per el || magnifico misser Ni-colo de Burgesi caua-lieri senese: ad Augu. || Barbarico. Illu. Duce || de



Venetia. 50<sup>a</sup>. COLOPHON: Impressum Venetiis p Albertinū Vercellensem. Anno || dñi .M. CCCCC I. Die. xvi. iunii. || Registrum || abcdefg. Oēs sūt q̄terni p̄ter a q̄ ē duernus & g ternus.

Quarto. a<sup>4</sup> b-f<sup>8</sup> g<sup>6</sup>. 50 leaves. 28 lines, 148 × 106 mm. Type: roman 106.

1<sup>a</sup>, title; 1<sup>b</sup>, blank; 2-4<sup>a</sup>, table; 4<sup>b</sup>, second title in woodcut border of a circle with loop at top and foot, with portrait of the saint in the upper loop and a griffin in the lower; 5-50<sup>a</sup>, text, colophon, and register; 50<sup>b</sup>, blank.



Nicolò de Borghesi wrote the lives of several Siense notabilities. He died 18 July, 1500, i.e. eleven months before this book appeared. Agostino Barbarigo was doge of Venice from August, 1486, to September, 1501. The decorative second title in this book is almost the only printed example of a style much in vogue in fine Florentine manuscripts about 1460.

This edition was not known to the Prince d'Essling, who, however, quoted a Latin one (No. 1320) of 26 April, 1501, printed by Joannes Tacuinus, with the same ornamental frame to the second title.

213 × 150 mm. An engraved portrait of S. Catarina is inserted after fol. 4. Modern blue morocco. [154]

## OFFICIUM. Officium Beatae Mariae Virginis secundum usum Romanum. Venice, for Lucantonio Giunta, 26 June, 1501.

1<sup>a</sup>. TITLE (red): Officium beate Marie fm vsum Roma||num nouiter impressum: in quo multa vti||lia ⁊ deuotione digna que in alijs antea || impressis nō habentur: inuenies, vide||licet quatuor euangelia: passio fm || ioannē: suffragia sanctorum: of||ficium trinitatis: officium sa||crosancti sacramenti: ⁊ || officium omnium || sanctorum ⁊c. || [Device.] 21<sup>a</sup>. (red): ¶ Incipit officium beate Ma||rie virginis secundū p̄suetudinē || romane curie. 188<sup>a</sup>. COLOPHON (red): ¶ Finit officiū beate marie. Im||pressum Venetijs: impensis || Luce antonij d̄ giūta Flo||rentini Anno nata' dñi || M ccccci. vj. k̄l. Iulij.

Octavo. [\*<sup>8</sup>] ✠<sup>12</sup>; a-x<sup>8</sup>. 188 leaves. 19 lines of larger, 22 of smaller type 97 × 64 mm. Text-types: gothic 100 and 86 mm. Essling 465.

Twelve full-page woodcuts used as thirteen: Annunciation (20<sup>b</sup>); Visitation (29<sup>b</sup>); Nativity (38<sup>b</sup>); Shepherds (42<sup>b</sup>); Magi (45<sup>b</sup>); Presentation (48<sup>b</sup>); Flight into Egypt (57<sup>b</sup>); Innocents (59<sup>b</sup>); Nativity (65<sup>b</sup>, 68<sup>b</sup>); Death of the Virgin (80<sup>b</sup>); Crucifixion (113<sup>b</sup>); Descent of the Holy Spirit (117<sup>b</sup>). Each page has four small pictures on the inner border, floral ledges at top and inner border, and a pictorial foot-piece. In subject and arrangement the book follows the French edition of the day.

147 × 105 mm. Wants title, and sigs. ✠ 4, g 5-8, t 4. Woodcuts coloured. Modern blind-stamped morocco. [155]

## HIERONYMUS. Vita di sancti padri. Venice, Otinus de Luna of Pavia, 28 July, 1501.

1<sup>a</sup>. TITLE (red): Vita di Sancti || Padri vulgā || Historiada || Con Gratia || et Priuilegio. 246<sup>a</sup>. COLOPHON: IMPRESSVM VENETIIS || PER OTINVM DA PA||VIA DE LA LVNA. || Anno dñi. M ccccc i. || Adi xxviii. Luio. 246<sup>b</sup>. [Device.] FINISSE. LA VITA. DE || SANCTI. PADRI. NOVA||MENTE. STAMPADA E DI||LIGENTEMENTE. CO||RETA. CON ALGVNE || ZONTE NECESSARIE.

Folio. a b<sup>4</sup> c-i<sup>8</sup> K<sup>4</sup> l-y<sup>8</sup> z<sup>6</sup> &<sup>10</sup> p & A-D<sup>8</sup> E F<sup>4</sup>; AA<sup>6</sup> BB<sup>4</sup>. 246 leaves, 1-236 numbered, with errors. 2 columns. 46 lines and head-line, 246 (253) × 161 mm. Text-type: roman 108. Essling 573.

1<sup>a</sup>, title in woodcut border, with circular device in red above; 1<sup>b</sup>, introduction and prologue; 2-228, text of Lives; 229-236, additions; 237-245, Tables; 246<sup>a</sup>, register and colophon; 246<sup>b</sup>, printer's device and second colophon.





156. VITA DI SANCTI PADRI. Venice, Otinus de Luna, 1501. (Title. Reduced.)



36 large circular pictures set in squares, of which the decoration is in white on black ; most of the pictures are heavily shaded and poorly cut ; the last, that of S. Nicholas of Tolentino, is in outline and is much the most effective. At the beginning of each book is a border in the style of the title-page, with a small pictorial block at the foot and a pictorial capital.

295 x 199 mm. Woodcuts coloured. Modern crimson morocco.

[156]

# SPIRITO, LORENZO. Libro della ventura.

Milan, Guillermus le Signerre for Gotardus de Ponte, 28 October, 1501.

1<sup>a</sup>. TITLE: [Publisher's device.] Qui comentia el libro dala uētura ouero il libro de le sorte p che si troua le ifrascripte || rasona a trare con gli dadi che sono nella presente roda chiamata roda de la uentura || . . . 38<sup>b</sup>. COLOPHON: Stampato in Milano per magistro || Guillermo le Signerre de la cita de || Rouan Fatto ha le spese de magistro || Gottardo da ponte Currente lanno || del nro Signore mesere Ihesu Chri||sto M CCCC I adi xxviii. del || mese de Octobri. ||| [Printer's device.]

Folio. a<sup>8</sup> b<sup>12</sup> c<sup>3</sup> d<sup>6</sup> e<sup>4</sup>. 38 leaves. 3 columns. 57 lines and head-line, 217 (225) x 160 mm. Text-type: roman 80 mm.

1<sup>a</sup>, title and rules, followed by a sonnet giving the author's name as Lorenzo Spirito ; 1<sup>b</sup>, wheel of fortune, giving references to the twenty kings to which to refer for the answer of twenty questions ; 2<sup>a</sup>-4<sup>a</sup>, woodcuts of the twenty kings with references to twenty signs ; 4<sup>b</sup>-14<sup>a</sup>, tables of fifty-six throws of three dice under each of the twenty signs, giving references to twenty spheres and their rivers ; 14<sup>b</sup>-24<sup>a</sup>, circles of the twenty spheres, each divided into fifty-six rivers, giving references to twenty prophets and their fifty-six utterances ; 24<sup>b</sup>-38<sup>b</sup>, fifty-six utterances, each in three lines of verse, of each of twenty prophets, followed by colophon.

1<sup>a</sup> is surrounded by a decorative border, in white on black, with an empty shield in the foot-piece ; 1<sup>b</sup>, wheel of fortune, with six scrolls on which are printed the twenty questions and references ; 2<sup>a</sup>-4<sup>a</sup>, kings printed four on a page, separated by ledges, surrounded by the title-border or a similar one bearing in the foot-piece Le Signerre's device ; 4<sup>b</sup>-14<sup>a</sup>, the dice-throws are represented by diagrams, and in the centre of each page is a woodcut of the sign ; 14<sup>b</sup>-24<sup>a</sup>, the circles have a woodcut of the sign in their centre, a decorative circumference, two Amorini at the top corners, and foot-pieces either of putti or centaurs in combat ; 24<sup>b</sup>-38<sup>b</sup>, each prophet is depicted in a column-cut, 56 x 46 mm.

The rules of the game seem designed to interpolate as many steps as possible before and after the throw of the dice which determines which of the fifty-six verses on the given subject shall be accepted as the 'answer'. Thus the inquirer anxious to know if he will be cured of a disease is referred first to King Pharaoh, and from Pharaoh to the Sign of the Ostrich. He then throws his three dice, and (let us say) turns up three aces. On this he is referred to the Sphere of the Leopard and the River Po. These give a reference to the Prophet Jonah, verse 1, and in this he finds his answer. It would seem that both Pharaoh and the Leopard are superfluous. The decorative value of the book rests on the wheel of fortune, the kings, and the spheres, more particularly the latter, which are well designed and cut. The author of the verses is known to biographers as a Perugian poet, who had died in 1496.

282 x 198 mm. On 1<sup>a</sup> is the inscription: Christophorus Holtschicher est possessor huius libri. Modern red morocco.

[157]







1<sup>a</sup>. TITLE (red): ¶ Missale Romanum nouiter impressum: || cuz qbusdā missis de nouo additis mul||tum deuotis: adiunctisq3 figuris || pulcherrimis ī capite missarū || festiuitatum solenniū: vt || patebit inspicienti. || [Device.] 271<sup>b</sup>. COLOPHON (red): Accipite optimi sacerdotes || missale iuxta morē sancte Ro||mane ecclesie expletum: cum || diligentia reuisuz ac fidei stu||dio emendatū per fratrē Pe-||trum Arriuabenū: ordinis scī || Francisci de obseruantia. Im||pressum Venetijs per nobilez || virum Luçantonīū de giunta || Florentinū Anno .M. ccccj. || xij. ka<sup>l</sup> Decembris.



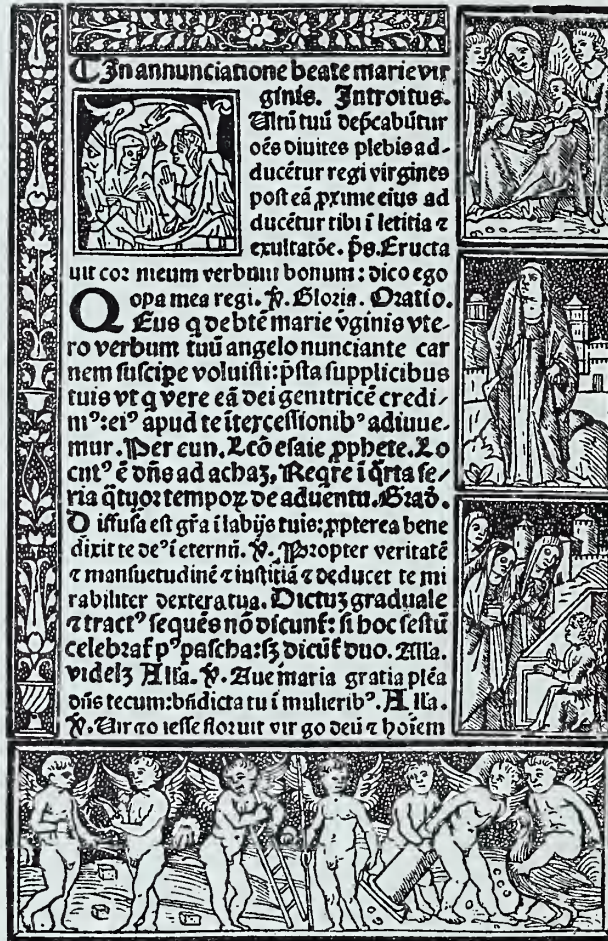
THE ANNUNCIATION. (Leaf foliated 169, verso.)

Octavo. ✠ A; a-z 154 A-F<sup>8</sup>. 272 leaves, the last blank, 18-271 numbered 2-255. 2 columns. 36 lines and head-line, 120 (126) × 81 mm. Text-type: gothic 67. Essling, Les Missels Vénitiens 59.

1<sup>a</sup>, title; 1<sup>b</sup>, blank; 2<sup>a</sup>-7<sup>b</sup>, calendar; 8<sup>a</sup>, Tabula annoꝝ cōmuniū ⁊ bisextiliū; 8<sup>b</sup>, Festorum mobilium canon; 9<sup>a</sup>-10<sup>b</sup>, table of contents; 11<sup>a</sup>-16<sup>a</sup>, Praeparatio sacerdotis, cautele misse, orationes; 16<sup>b</sup>, woodcut; 17<sup>a</sup>-271<sup>b</sup>, text, and colophon; 272, blank.



Larger woodcuts: David and Bathsheba (xvi<sup>b</sup>); Mary adoring the infant Christ while cherubs bring emblems of the Passion (7<sup>b</sup> in foliation); the Presentation (13<sup>b</sup>); Adoration by the Magi (5<sup>b</sup>); Entry into Jerusalem (62<sup>b</sup>); Crucifixion (112<sup>b</sup>); Resurrection (118<sup>b</sup>); Ascension (128<sup>b</sup>); Descent of the Holy Spirit (132<sup>b</sup>); the Call of S. Andrew (158<sup>b</sup>); Annunciation (169<sup>b</sup>); Visitation (180<sup>b</sup>); Assumption (189<sup>b</sup>); S. Francis (198<sup>b</sup>); a group of Saints (201<sup>b</sup>); SS. Peter and Paul (215<sup>b</sup>); Death of the Virgin (237<sup>b</sup>); Pieta (244<sup>b</sup>). The leaves facing these are surrounded by border-pieces consisting of two ornamental ledges,



Leaf foliated 170.

a foot-piece either of cherubs bearing the emblems of the Passion (as on the leaf here shown) or of Christ raising the Widow's Son, and three small side-pieces, like those in French Horae illustrating Old Testament types, presenting scenes from the lives of Christ and the Virgin, and figures of Saints. Many of the offices begin with pictorial capitals, others have small cuts half the width of the column. All the illustrations are in the shaded style which came rapidly into favour in the early years of the 16th century.

157 x 106 mm. Vellum.

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THUCYDIDES. *Historia Graece.* Venice, Aldus Manutius, May, 1502.

1<sup>a</sup>. TITLE: ΘΟΥΚΥΔΙΔΗΣ. || THVCYDIDES. 128<sup>b</sup>. COLOPHON: Ευερίησι παρ' Ἀλδφ  
χιλίοσφ πεντακοσιοσφ Μεταγει || τνιῶνος τεταρτη ισαμένον. Venetiis in domo Aldi mense Maio.  
M. D. II.

Folio. A; A-Ξ<sup>8</sup>O<sup>4</sup> = A; A-O<sup>8</sup>P<sup>4</sup>. 124 leaves, 8 and 124 blank. 55 lines and head-line, 228 (236) × 118 mm. Greek text-type 83 mm.

1<sup>a</sup>, title; 1<sup>b</sup>, Latin dedication by Aldus to Daniel Rainerus; 2-7, encomion and lives of Thucydides, and the dissertation of Dionysius of Halicarnassus on his idioms; 8, blank; 9-124<sup>a</sup>, text; 124<sup>b</sup>, register and colophon.

Printed in the third of the Greek types in which Aldus substituted cursive forms for the more formal Greek book-hand.

302 × 196 mm. Without the blank leaves. Inlaid morocco by Hardy and Marius Michel. [159]

DANTE ALIGHIERI. *Divina Commedia.*

Venice, Aldus Manutius, August, 1502.

1<sup>a</sup>. TITLE: LE TERZE RIME || DI DANTE. 1<sup>b</sup>. LO 'NFERNO E'L PVRGATORIO || E'L PARADISO || DI DANTE ALAGHIERI. 244<sup>a</sup>. COLOPHON: VENETIIS IN AEDIB. ALDI. || ACCVRATISSIME. MEN. AVG. || M. D II. ||| Cautum est ne quis hunc impune imprimat, || uendatue librum nobis inuitis. 244<sup>b</sup>. [Device.]

Octavo. a-z A-G<sup>8</sup>H<sup>4</sup>. 244 leaves, leaf 82 blank. 30 lines and head-line, 120 (123) × 60 mm. Type: italic 80 mm.

'In 1501 Aldus obtained from the College a copyright of ten years' duration for all works printed in the *lettere corsive et cancellaresche de summa bellezza non mai più facta*. The type of which he speaks is his famous italic character. It was cut for the printer by Francesco da Bologna, who has been plausibly identified with Francesco Raibolini, Francia the painter. It shows the breaks and also the ligatures of a current hand, and Aldus himself speaks with pride and satisfaction of this type as *manum mentiens*. The first example of it which issued from the Aldine Press was the Vergil of 1501. The fineness and closeness of his new type allowed Aldus to compress into the octavo format as much matter as the purchaser could buy in a large quarto, or even in a folio, printed with the sumptuous largeness of Jenson's or John of Speyer's Roman character. The price of books was lowered at once. Didot calculates that an octavo of Aldus cost, on an average, two francs and a half, whereas a folio probably cost about twenty francs.' (From 'The Venetian Printing Press', by H. F. Brown, 1891, abridged.—Since Mr. Brown wrote Panizzi's identification of Francesco da Bologna with Francia has been proved erroneous. The type-cutter's surname was Grifi.)

156 × 98 mm. Contemporary French calf, stamped in blind, with monogram C. R. [160]

HYGINUS. *De mundi et sphaerae declaratione.*

Venice, Joannes Baptista Sessa, 25 August, 1502.

1<sup>a</sup>. TITLE: Clarissimi Hyginij Astronomi De Mundi Et || Sphere Ac Vtriusq3 Partium Declaratione || Cū Planetis Et Varijs Signis Historiatis. || [Woodcut.] 47<sup>a</sup>. COLOPHON: Impressum Venetiis Per Ioannem Baptistam Sessa || Anno Domini .M. CCCCC. II. Die XXV. || Mensis Augusti. ||| .I. [Device.] .B.



Quarto. A b-m<sup>4</sup>. 48 leaves, the last blank. 41 lines, 173 × 116 mm. Types: title, gothic 140 mm.; text, roman 85 mm. Essling 288.

1<sup>a</sup>, title; 1<sup>b</sup>, woodcut of Sphaera Mundi, headed 'Scemma sphæricum secundum Higini descriptionem'; 2-47<sup>a</sup>, text and colophon; 47<sup>b</sup>, table of astronomical distances; 48, blank.

The title-cut first appeared in the Sphaera Mundi of J. de Sacrobusto, issued by Sessa 3 December, 1501, and rehandles the ideas of the edition of that work of March, 1488 (see No. 45). It is Ptolemy who now sits in state with Astronomy on his right and Urania on his left, the sky is ornamented with figures of the constellations, and the whole is surrounded by a white on black border. The forty-seven astronomical illustrations in the text in like manner rehandle Ratdolt's old cuts.

200 × 150 mm. Without the blank leaf. Old vellum MS. covers.

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LIVIUS, TITUS. Decades italice.

Venice, Bartholomaeus de Zanis, 16 September, 1502.

1<sup>a</sup>. TITLE: Deche di Tito Liuiο || vlgare historiate. 379<sup>b</sup>. COLOPHON: Finite le Deche di Tito Liuiο Padoano historio-||grapho uulgare historiate con uno certo tractato de || bello punico: Stāpate ī Venetia p Bartholamio de Za||ni de Portes. .M. ccccc. ii. adi xvi. del mese de Setēbrio. || REGISTRO. . . . Ib. END: uolgesse le || FINIS.

Folio. [\*<sup>4</sup>;] a-o<sup>8</sup> p<sup>10</sup>; aa<sup>6</sup> bb-pp<sup>8</sup> qq<sup>10</sup>; A<sup>6</sup> B-Q<sup>8</sup>. 380 leaves, the last blank. 2 columns. 62 lines and head-lines, 244 (249) × 165 mm. Types: title, gothic 180; roman 80 mm. Essling 36.

1<sup>a</sup>, title; 1<sup>b</sup>-4<sup>b</sup>, table; 5<sup>a</sup>-363<sup>a</sup>, text of Decades; 363<sup>b</sup>-379<sup>b</sup>, 'el libro chiamato de la guerra punica: laquale fuo tra Romani & Carthaginesi composta dal dignissimo oratore & historiographo meser Leonardo Aretino,' followed by colophon and register; 380, blank.

About 426 small woodcuts, the original Livy cuts of the edition of February, 1493 (see No. 66), with miscellaneous additions. The larger cuts, of a battle, the oath of Hannibal, and the ambassadors of Ptolemy VI, at the beginning of each book, are from the same source, but these pages are now enclosed in a different border, which contains many of the same elements as its predecessor (trophies of arms, mounted boys blowing horns, &c.), but handled much more freely. The foot-piece is now floral, with the horn-blowers in the corners, while the eagles at the top are replaced by winged mermaids, also blowing horns.

302 × 205 mm. Without the blank leaf at the end. Modern purple morocco.

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OVIDIUS NASO, PUBLIUS. Fasti.

Venice, Joannes Tacuinus, 14 October, 1502.

1<sup>a</sup>. TITLE: [Woodcut.] || ¶ Ouidius de Fastis cum duo||bus commentariis: Anto||nii de Fano ⁊ Pau||li Marsi. || ✠ 202<sup>a</sup>. COLOPHON: Impressum Venetiis opera & impensa solertissimi uiri Ioannis Ta-||cuini de Tridino: Cēsore uiro eruditissimo Bartholomeo || Merula Mantuano: Inclyto ac fœlicissimo princi-||pe Leonardo Lauretano Anno .M. cccccii. || pridie idus Octobris. || LAVS DEO. || [Device.] || CVM GRATIA ET PRIVILEGIO. 202<sup>b</sup>. Antonius Constantius Zagarello Fanensi. S. 203<sup>a</sup>. FINIS INTERPRETATIONIS FASTORVM SEQVITVR EMENDATIO QVO||RVNDAM LOCORVM ET ASTRO- RVM RATIO. 204<sup>a</sup>. REGISTRVM HVIVS OPERIS . . . || næ habet || FINIS.



Folio. [\*<sup>4</sup>;] a-g<sup>8</sup> h-k<sup>6</sup> l-n<sup>8</sup> o p<sup>6</sup> q-t<sup>8</sup> v<sup>6</sup> x y<sup>8</sup> z<sup>6</sup> & 9 R<sup>8</sup> A<sup>6</sup>. 204 leaves, 5-203 numbered I-CLXXXIX. 62 lines of commentary, head-lines and marginalia, 253(262) × 160(178) mm. Types: title, gothic 140; text, roman 112; commentary, roman 81 mm. Essling 1125.

1<sup>a</sup>, title; 1<sup>b</sup>-4<sup>b</sup>, prefatory letters, life of Ovid, calendar for January to June; 5-202<sup>a</sup>, text and colophon; 202<sup>b</sup>, 203<sup>a</sup>, letters of Antonius Constantius and Paulus Marsus; 203<sup>b</sup>, 'Ratio Astrologiæ'; 204<sup>a</sup>, register; 204<sup>b</sup>, blank.

The title-cut, in firm but not very delicate outline, shows a poet, seated, laurel-crowned, with his commentators writing at desks to his right and left. The same cut had already been used for the Persius of February, 1494. With ornamental capitals.

308 × 208 mm. Bound with Ovid's Tristia (No. 136).

[163]

ENGEL, JOHANN. Astrolabium planum.

Venice, Lucantonio Giunta, 1 December, 1502.

1<sup>a</sup>. TITLE: Astrolabium planum in tabulis ascē||dens: cōtinens qualibet hora atq; || minuto equationes domoru; ce||li: moraz nati in vtero matris || cum quoda; tractatu nati||uitatum vtili ac ornato: || necnon horas inequa||les pro qualibet cli||mate mundi. || [Device.] ||| (red) Con Gratia ⁊ priuilegio. 174<sup>a</sup>. COLOPHON: Opus astrolabij plani in tabulis: a Io||hāne Angeli a nouo elaboratū ex||plicit feliciter: Impressu; Vene||netijs per Lucā Antoniū de || Giunta florentinū. Anno || salutis millesimo quinz||gentesimo secundo || kal. decembris.

Quarto. [\*<sup>4</sup>;] a-e<sup>8</sup> f-s<sup>4</sup> t-y<sup>8</sup> z<sup>12</sup> A-C<sup>8</sup> D<sup>10</sup>. 174 leaves. 44 lines and head-line, 144(151) × 108 mm. Types: title, gothic 160; text, gothic 65 mm. Essling 434.

Numerous astronomical woodcuts, from the edition of 1494 by Joan. Emericus de Spira, themselves based on those in Ratdolt's Hyginus of 1482. Pictorial and small decorative capitals.

202 × 143 mm. A few woodcuts coloured. The inner sheet of the first quire is bound before sig. s 1.

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CAVALCA, DOMENICO. Frutti della lingua.

Venice, 23 January, 1503.

1<sup>a</sup>. TITLE: [Woodcut.] ||| Libro molto denoto ⁊ spirituale de || fructi della lingua. ⁊ galante ⁊ vtillissi||me cose dentro nouamēte stampato. || ✠ || Cum Gratia ⁊ Priuilegio. 137<sup>a</sup>. COLOPHON: ¶ Explicit liber & tractatus || fructuū bonarum linguarum. || Deo gratias. Amen. ||| ¶ Impresso i Venetia nel An-||no del Signore .M. ccccc. iii. || adi. xxiii. Zenaro. || Registro || . . . || excepto r che e quinterno.

Quarto. a-q<sup>8</sup> r<sup>10</sup>. 138 leaves, 2-138 misnumbered II-CXLVIII. 2 columns. 30 lines, 159 × 113 mm. Types: title, gothic 150; text, roman 106 mm. Essling 1400.

1<sup>a</sup>, title in woodcut border; 1<sup>b</sup>, prologue; 2-137<sup>a</sup>, text, colophon, register; 137<sup>b</sup>, 138<sup>a</sup>, table; 138<sup>b</sup>, blank.

The title-cut represents the Assumption of the B. Virgin, attended on her ascent by nine cherubs; a face, apparently of the Deity, is seen looking from a cloud. Shaded work, rather thinly cut. The border is of scrollwork, with double foot-piece forming a cartouche within which the title is inserted. Ornamental capitals.

205 × 144 mm. Modern vellum.

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# MISSALE CARTHUSIENSE.

Ferrara, Carthusian Monastery, 10 April, 1503.

1<sup>a</sup>. TITLE (red): Missale secundū ordinem || Carthusiensium. ||| [Woodcut lettered : S. CHRISTOPHORVS.] 208<sup>a</sup>. COLOPHON (red): Explicit Missale fm ordi-||nem Carthu-



siēsiu3. Impres-||sum in Monasterio Carthu-||sie Ferrarie Diligenter emen||datum per  
Monachos eius||de3 Domus. Regnante Ex||cellētissimo, D.D. Duce Her-||cule Estēñ.  
Anno a natiuita-||te domini .M. cccccij<sup>o</sup>. Die .x. || Aprilis.



Folio. A<sup>8</sup> B<sup>6</sup>; a-z<sup>8</sup> 1<sup>10</sup>. 208 leaves, 15-208 numbered i-cxciii. 2 columns. 34 lines and head-line, 242 (256) × 160 mm. Text-types: gothic 142 mm., with large and small face.

1<sup>a</sup>, title-cut of S. Christopher; 110 (xcvi)<sup>b</sup>, large woodcut of the Crucifixion within heavy border. Pictorial capitals: A, David in prayer, his soul as a small figure mounting to heaven; T, a priest elevating the Host; P, Nativity; R, Resurrection; V, Ascension; S, Pentecost; M, Saint Andrew; smaller S, Birth of the B. Virgin; R, Annunciation; G, Death of the Virgin; another G, the Virgin and Saints. Numerous smaller pictorial and decorative capitals.

In an article, 'The Books of the Carthusians,' in *Bibliographica*, iii. 212-231, Dr. G. C. Williamson describes the typographical work of two Charterhouses (Parma and Grypsholm) in the 15th century, six in the 16th, seven in the 17th, and five in the 18th. This is a very fine book, which gives the Ferrara Charterhouse a high place.

313 × 227 mm. Green sealskin.

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## VIVALDUS, JOHANNES LUDOVICUS. De veritate contritionis.

Saluzzo, Guilliermus and Guilliermus le Signerre, 1 July, 1503.

1<sup>a</sup>. WOODCUT TITLE: Aureum || opus de veritate contritionis In quo mīrificata docūta || eterne salutis || aperiuntur §. 158 (misnumbered: 160)<sup>b</sup>. COLOPHON: ¶ Preclarissimū opus de veritate cōtritionis Salutijs impressum man||dato 1 expensis Illustrissimi ac Clemētissimi principis Ludouici Mar||chionis Salutiaꝝ ac Vice Regis Neapolitani Meritissimi. p Guillier||mū 1 Guilliermū le signerre fratres Rothomagēses. Anno Salutis. || 1503. die prima Iulij. Feliciter. || [Device.] 159<sup>a</sup>. [Preface to Table:] ¶ Ad Reuerendum in xpo patrem fratrem. Iohānem Ludouicū Vi||ualdum sacrarum litterarum interpretem ordinis predicatorum. fra||ter Ieronimus deceruis de bellano eiusdem ordinis 1 facultatis hu||milis p̄fessor. 185<sup>b</sup>. ¶ Totius operis elogium. || ¶ Theophredi. Iacob. Reuellensis [26 elegiac couplets]. . . . 186<sup>a</sup>. END: In versu in quo incipit. Ambrosiusq. 1 cetera. || vbi est alta debet dici sancta. || [Device.]

Folio. a-t<sup>8</sup> u<sup>6</sup>; A B<sup>8</sup> C D<sup>6</sup>. 186 leaves, 3-158 numbered 3-160. 41 lines and marginalia, 183 × 121 (157) mm. Text-type: gothic 90 mm.

1<sup>a</sup>, title; 1<sup>b</sup>, letter from Bernardino Dardano to Ludovico, Marquis of Saluzzo, in praise of Vivaldus, and recommending to the Marquis the printing of an edition of a thousand copies of this work; 2<sup>a</sup>, woodcut of S. Jerome; 2<sup>b</sup>, address to the Council of the Marquis by Franciscus Cavacia; 3-156, text; 157<sup>a</sup>, verses by Dardano in praise of the Marquis and Marchioness and their son; 157<sup>b</sup>, note to the reader and further verses by Dardano; 158<sup>a</sup>, Registrum; 158<sup>b</sup>, verses by Le Signerre, colophon, and device; 159-186<sup>a</sup>, table, verses, and device; 186<sup>b</sup>, blank.

In the vellum copy at the British Museum the heading on 159<sup>a</sup> reads: ¶ Ad Reuerendū in xpo patrem fratrem. Iohānem Ludouicū Viualdū || sacrarū l̄rarū interpretē ordinis predicatorū. frater Ieronim<sup>9</sup> deceruis || de bellano eiusdem ordinis 1 facultatis humilis p̄fessor.

The fine woodcut on 2<sup>a</sup> (183 × 120 mm.) represents S. Jerome in the desert, and is set in a decorative border (245 × 170 mm.). Both woodcut and border are in the Milanese style.

Armorial capital C on 2<sup>b</sup>, pictorial Q (S. Jerome in the desert) on 3<sup>a</sup>, 4<sup>a</sup>, &c., and U (the Crucifixion) on 5<sup>a</sup>. Large and small decorative capitals and woodcut hands, as pointers, in the margins.

Save that he was a Dominican, who was born at Mondovi in 1475 and died in 1519,



little seems known of Vivaldus. His patron Ludovico II, born in 1438, became Marquis of Saluzzo in 1475, and with his wife Margherita formed the centre of an academy of scholars and theologians. He himself wrote several books, one of which, on Good Government, after his death in 1504, was published by the preface-writer of the present volume, Bernardino Dardano. The printer, Guillaume Le Signerre of Rouen, whom we have already met at Milan, where he printed the *Practica Musices* of Gafori (No. 110) and a *Specchio di Anima* with more important illustrations, removed to Saluzzo in or after 1499, and printed there an undated 'Noua Explanatio' of the Penitential Psalms, which Panzer ascribes to 'circa ann. 1500', by the same author as this *Aureum Opus* of 1503.

266 × 202 mm. Limp vellum.

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## PETRARCA, FRANCESCO. Sonetti e Trionfi.

Venice, Albertinus Vercellensis, [26 September, 1503?]

1<sup>a</sup>. TITLE: Petrarcha Con Doi Cōmenti Sopra Li Sonetti & Canzone. || El Primo Del Ingeniosissimo Misser Francesco Philelpho. || Laltro Del Sapientissimo Misser Antonio Da Tempo: No-||uamēte Addito. || Ac Etiam Con Lo Cōmento Del Eximio Misser Nicolo Pe||ranzone: Ouero Riccio Marchesiano Sopra Li Triūphi: || cō Infinite Noue Acute Et Excellēte Expositione. || [Woodcut.] 245<sup>a</sup>. COLOPHON: ¶ Finisse Il Petrarca Con Doi Commenti Stampado in Venesia Per Albertino Da Lissona Vercellese.

Folio. A-N<sup>8</sup> O P<sup>6</sup>; a<sup>10</sup> b-r<sup>8</sup>. 254 leaves, 2-116 so numbered, 127-254 numbered 1-128. 59 lines of commentary and head-line, 247 (258) × 164 mm. Types: text, roman 107; commentary, roman 84 mm. Essling 83.

1<sup>a</sup>, title; 1<sup>b</sup>-2<sup>b</sup>, life of Petrarch; 3-113, text of Sonetti; 114-116, table; 117<sup>a</sup>, blank; 117<sup>b</sup>, prefatory matter, prose and verse; 118-123, table; 124-126<sup>a</sup>, prologue; 126<sup>b</sup>, woodcut; 127-254<sup>a</sup>, Trionfi, followed by colophon and register; 254<sup>b</sup>, blank.

The copy described by Prince d'Essling has the words 'Anno Domini .M. ccccc. iii. adi uintisei di septembrio' before the colophon on the last leaf.

The title-cut, Petrarch standing on a hill outside Florence, has been shown by Prince d'Essling to be an enlarged copy from that of J. B. Sessa's *Heroides* of Ovid, 14 January, 1502 (Essling 1138). The Trionfi cuts are from Codeca's edition of 1493.

294 × 218 mm. Modern olive morocco.

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## CRESCENTIIS, PETRUS DE. Della Agricultura Volgare.

Venice, 1 July, 1504.

[1<sup>a</sup>. TITLE: Piero Crescentio De Agricul||tura. Istori||ato.] 7<sup>a</sup>. ¶ Icomincia Illibro De||la Agricultura Di Piero || Crescentio Cittadino Di || Bologna Ad Honore Di-||dio Et Del Serenissimo Re Carlo. 206<sup>b</sup>. COLOPHON: ¶ Impresso in Venetia Del .M. CCCCC. IIII. Adi primo luio.

Quarto. A<sup>6</sup>; a-z & 2<sup>8</sup>. 206 leaves. 2 columns. 42 lines and head-line, 167 (170) × 120 mm. Type: roman 80 mm. Essling 843.

Twenty-seven woodcuts used as forty-four, cp. the Latin edition of 1495, No. 88. In 1495 the blocks were in the possession of Codeca and in 1519 in that of Bindoni.

216 × 152 mm. Wants the first quire and outer sheet of quire 2. Old Venetian blind-stamped brown leather binding with a flap. From the collection of W. H. Corfield with his book-plate.

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170. PHALARIS. EPISTOLAE. CREMONA, FRAN. RICARDUS DE LUERE, 1505

Woodcut design on upper cover







PHALARIS. Epistolae. Cremona, Franciscus Ricardus de Luere for  
Dominicus de Zavarisiis, 23 January, 1505.

1<sup>a</sup>. TITLE [woodcut in white letters on black]: IHS. || EPISTOLE PHALARIDIS ||  
NOVITER || IMPRESSE. 44<sup>a</sup>. COLOPHON: Impressum Cremonæ per Franciscum  
Ricardum de || Luere Impensa magistri Dominici de Zavarisiis. || Die. xxiii. mēsis Ianuarii.  
Anno dñi .M. D.V.

Quarto. A<sup>4</sup> B–F<sup>8</sup>. 44 leaves. 28 lines, 149 × 100 mm. Type: roman 106 mm.

A roughly cut capital P on 5<sup>a</sup> and many smaller ornamental and lombardic capitals.

250 × 155 mm. In the original paper covers stamped with the woodcut designs here  
shown, the upper cover bearing a picture of S. Maurelius and the lower one of S. George  
and the dragon. The flaps turned over inside the covers bear a double line. The paper is  
worn off the back and a small piece has come away from the outer margin of the top cover.  
For these paper covers compare Dr. Kristeller's article, 'Woodcuts as Bindings,' in *Biblio-*  
*graphica*, i. 249–251. [170]

OVIDIUS NASO, PUBLIUS. Metamorphoses.

Parma, Franciscus Mazalis, 1 May, 1505.

1<sup>a</sup>. TITLE: Habebis candide lector P. Ouidii Nasonis || Metamorphosin castigatis-  
simam, cum || Raphaelis Regii cōmentariis emen-||datissimis, & capitulis figuratis || decenter  
appositis, & ab || aliquo calchographo || hactenus non || Impressis || \*. 183<sup>a</sup>. COLOPHON:  
Impræssum Parmæ Expensis & Labore Francisci || Mazalis Calchographi dilligentissimi. ||  
M. D.V. Cal. Maii.

Folio. [A]<sup>8</sup>; a–x<sup>8</sup> y<sup>10</sup>. 184 leaves, the last blank. 46 lines of text, 58 of commentary,  
and head-line, 237 (243) × 161 mm. Types: text, roman 104; commentary, roman 82 mm.

1<sup>a</sup>, title; 1<sup>b</sup>, address 'ad lectorem' announcing a new edition of the same editor's  
Quintilian, of which a piracy had been issued the previous year; 2<sup>a</sup>–6<sup>a</sup>, dedication by  
Raphael Regius to Francesco Gonzaga, Prince of Mantua, dated 'Venetiis Nonis Septem-  
bribus M.cccc lxxxxiii', followed by Life of Ovid and Index; 6<sup>b</sup>, circular diagram with  
names of the winds, &c.; 7–180, text and commentary; 181–183<sup>a</sup>, letters of Raphael Regius  
and Peregrinus Solarus, followed by register and colophon; 183<sup>b</sup>, 184, blank.

59 woodcuts, of which 52 are from the Venice edition of 1497 (see No. 119), a different  
Creation cut being used on a 1 recto, and new cuts added on d 6 verso, e 4 recto, f 1 recto,  
g 5 verso, h 7 recto, and i 8 verso, that on g 5 verso (Perseus and Cepheus) being signed *ia*  
and the rest being apparently from the same workshop as the original cuts. The words on  
the title '& ab aliquo calchographo hactenus non Impressis', which are glaringly untrue of  
the illustrations as a whole, may perhaps have been intended to advertise these additions.  
The use of capitula for illustrations is interesting.

278 × 198 mm. Without the blank leaf. Mottled brown leather with rectangular  
ropework pattern. [171]

OVIDIUS NASO, PUBLIUS. Metamorphoses.

Parma, Franciscus Mazalis, 1 May, 1505.

1<sup>a</sup>. TITLE: Habebis candide lector. P. Ouidii || Nasonis Metamorphosin casti||gatis-  
simam / cum Raphae-||lis Regii commentariis || emendatissimis / & ca||pitulis figuratis ||



decenter ap||positis. 183<sup>a</sup>. COLOPHON: Impressum Parmæ Expensis & Labore Francisci || Mazalis Calcographi diligentissimi .|| M. D. V. Cal. Maii.

Folio. A<sup>6</sup>; a-x<sup>8</sup> y<sup>10</sup>. 184 leaves, the last blank, 8-182 numbered 2-174. 45 lines of text, 62 of commentary, head-line at side, 244 (253) × 155 mm. Types: text, roman 107; commentary, roman 80 mm. Essling 226.

This edition is made up in the same way as the preceding, and has the additional cuts on e 4 recto, f 1 recto, h 7 recto, and i 8 verso, but on d 6 verso and g 5 verso substitutes repeats of cuts properly belonging elsewhere, and on a 1 recto has the original Venice 1497 Creation cut. Although the order of these two editions bearing the same date is not entirely free from doubt this appears to be the later of the two. It will be noted that the words ' & ab aliquo calchographo hactenus non Impressis ' are omitted from the title. Also the signature *ia* appears to have broken away from the cut on x 1 verso.

315 × 205 mm. Modern brown morocco.

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GUILLERMUS. Postilla super Epistolas et Euangelia. Venice,  
Jacobus Pentius de Leuco for Lucantonio Giunta, 6 November, 1505.

1<sup>a</sup>. TITLE (red): Postilla Guillermi super epi||stolas ⁊ euāgelia: de tēpore: || ⁊ de sanctis: ⁊ pro defun||ctis. De passiōe domi||ni nostri Iesu christi: || ⁊ de planctu Beate Marie vir||ginis. || [Giunta's device.] 195<sup>b</sup>. COLOPHON: ¶ Explicit Postilla Guilliermi sup epistolas ⁊ euangelia: De tempore: ⁊ de || sanctis: ⁊ pro defunctis: Et de passione dñi nři Iesu xpi: Et de planctu beate Ma||rie virginis: cum diligentia reuisa: ac impensis Dñi Luce antonij de giunta flo||rentini: Per magistrum Iacobum pentium de Leuco: In florentissima Vene||tiarum vrbe impressa: sub annis Dñi M. D. v. Die. vj. Nouembris: Regnante || inclyto principe Leonardo Lauredano. || Registrum . . . || . . . qui sunt quinterni.

Quarto. A-M<sup>8</sup> N<sup>10</sup>; AAKK-<sup>8</sup> LL<sup>10</sup>. 196 leaves, the last blank, 2-106, 108-195 numbered II-CVI and II-LXXXIX. 2 columns. 48 lines of commentary with marginalia, 165 × 104 (125) mm. Types: title, 200; text, 100; commentary, 70 mm., all gothic.

1<sup>a</sup>, title; 1<sup>b</sup>, woodcut of the Crucifixion; 2-106<sup>a</sup>, Postilla super Euangelia; 106<sup>b</sup>, blank; 107<sup>a</sup>, Postilla super Epistolas, over woodcut of SS. Peter and Paul; 107<sup>b</sup>-178, text; 179-195, text of Passio Domini, colophon, and register; 196, blank.

Prince d'Essling only registers the reprint of 1515.

Twenty-eight shaded woodcuts (mostly 58 × 39 mm.), used as thirty-eight.

213 × 150 mm. Without the blank leaf. Brown morocco.

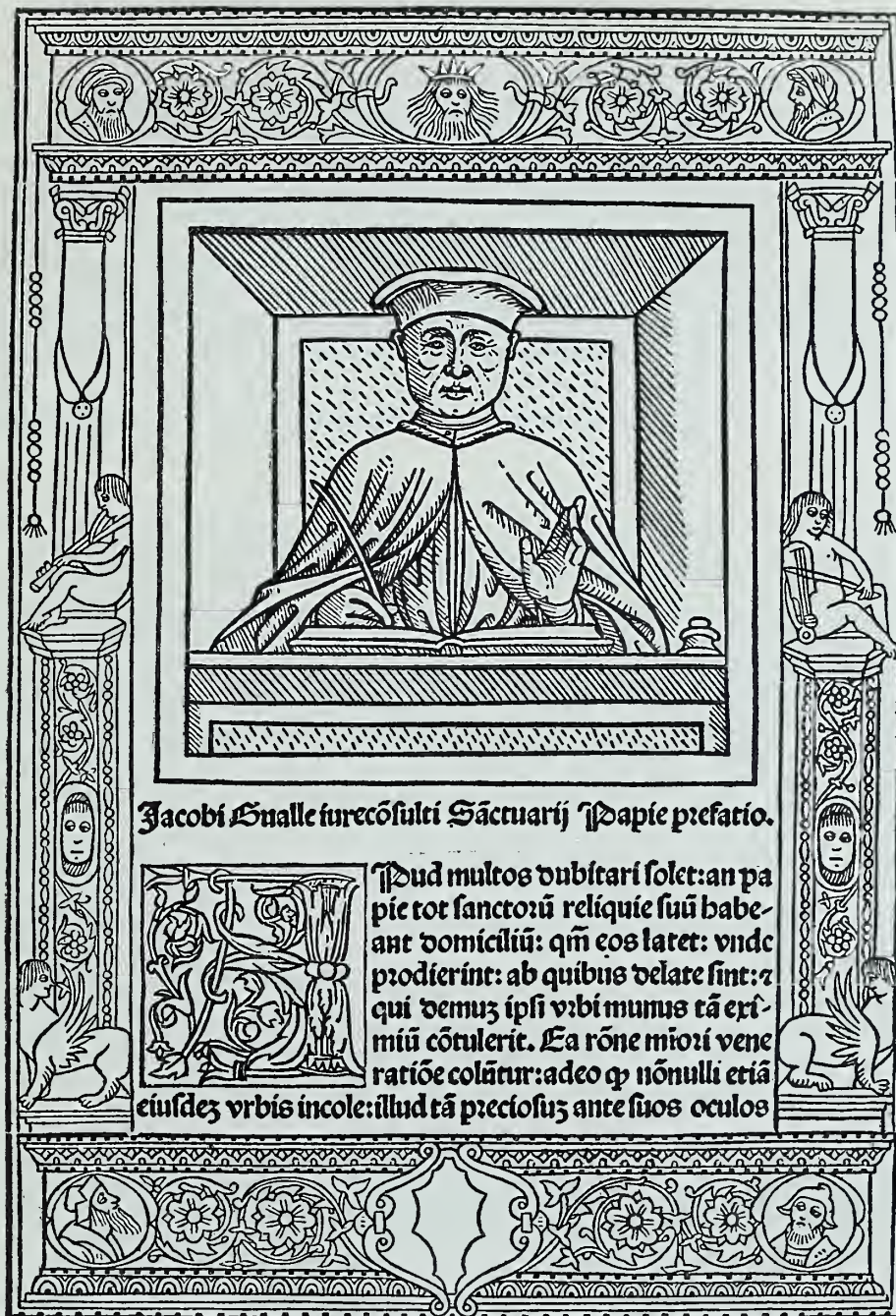
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GUALLA, JACOBUS. Sanctuarium.  
Pavia, Jacobus de Burgofrancho, 10 November, 1505.

1<sup>a</sup>. TITLE: [Woodcut portrait.] || Iacobi Gualle Iure||consulti Papie || Sanctua||rium. 102<sup>a</sup>. COLOPHON: Finis Sanctuarij: Papie antiquitatū: Reliquiarū sanctorū que || erāt in Arce Papie: Indulgentiaꝝ || quarūlibꝫ ecclesiarū intra || ⁊ extra ciuitatē: ac vbi iaceat corpus .b. Bernardini de Feltro. || Impressuꝝ Papie p magistrū Iacob de Burgofrācho || Anno domini Mcccc v. die. x. || mensis Nouembris. || Laus [device] Deo.

Quarto. A<sup>4</sup>; a-l<sup>8</sup> m<sup>4</sup> n<sup>6</sup>. 102 leaves, 6-96 numbered 2-92. 36 lines and head-line, 161 (168) × 101 mm. Types: title, gothic 180; text, gothic 90 mm.





174. GUALLA: SANCTUARIUM. Pavia, 1505. (5<sup>a</sup>.)



1<sup>a</sup>, title; 1<sup>b</sup>, 2<sup>a</sup>, prefatory letters; 2<sup>b</sup>–4<sup>b</sup>, index to chapters; 5–96, text of Sanctuarium; 97–102<sup>a</sup>, 'Vbi iaceant reliquie beati Bernardini de Feltro: ac indulgentie in quibuscūq; Papie ecclesijs intra & extra muros,' followed by register, colophon, and printer's device; 102<sup>b</sup>, blank.

29 woodcuts, of which 13 are used twice or oftener, so as to give a total of 69 impressions. In his article, 'Books with woodcuts printed at Pavia' (Bibliograph., i. 347–372), Dr. Kristeller ascribes their technique to the Ferrara school of woodcutting, whilst in drawing many of the pictures show the influence of Milan. He writes of the Sanctuarium as 'undeniably the most important of the Pavian books with woodcuts' and 'amongst the best work of the Italian wood engravers'. The portrait of the author on the title-page is repeated, as here shown, on the first page of text surrounded by a border copied in reverse from the Ferrarese Pullata Nigri Contio in D. Herculis Inferias of the same year. The other woodcuts represent saints, bishops of Pavia, and other dignitaries connected with the town. One of the woodcuts representing S. Peter (43<sup>b</sup>) Dr. Kristeller compares with the rudely cut picture of a Pope receiving a book in a Pavia Breviarium Romanum of 1494.

211 × 150 mm. Modern brown morocco. Contemporary signature of Petrus Franciscus de Porris on leaf 4. [174

## JACOBUS DE VORAGINE. Legendario de Sancti.

Venice, for Nicolò and Dominico de Sandro, 20 December, 1505.

1<sup>a</sup>. TITLE (red): LEGENDA||RIO. DE. SANCTI ||<sup>1</sup>NOVAMENTE || STAMPADO. 360<sup>a</sup>. COLOPHON: Finisse el Legendario del Reuerendissimo padre frate Iacobo de Voragine de lordie || de frati p̄dicatori dignissimo Arciuescouo de Genoua con molte legēde nō piu || stāpate in quello adiuncte: e cō molte figure ornato El q̄l da nouo e stato || reuisto & correcto diligentissimamente & ad instantia de Nicolò & || Dominico de Sandro fratelli impresso nella inclita cita de Ve||netia ducante lo serenissimo principe misser Leonardo || Loredāo neli āni del Signor .M ccccc v. adi xx. || de Decembrio. Deo gratias. || FINIS. 360<sup>b</sup>. END (red): Con gratia [publishers' device] et priuilegio.

Folio. [\*<sup>2</sup>] a–c<sup>8</sup> d<sup>6</sup> e<sup>8</sup> f<sup>6</sup> g<sup>8</sup> h<sup>8</sup> i<sup>6</sup> k<sup>6</sup> l<sup>4</sup> m<sup>6</sup> n<sup>4</sup> o<sup>8</sup> p<sup>6</sup> q<sup>6</sup> r<sup>2</sup> s<sup>8</sup> t<sup>6</sup> v<sup>4</sup> x<sup>10</sup> y z<sup>6</sup> & ɔ & A–F<sup>4</sup> G<sup>6</sup> H–M<sup>4</sup> N<sup>6</sup> O–Q<sup>4</sup> R S<sup>6</sup> T–Y<sup>4</sup> Z AA<sup>6</sup> BB<sup>4</sup> CC<sup>8</sup> DD EE<sup>4</sup> FF–HH<sup>6</sup> II KK<sup>4</sup> LL–OO<sup>6</sup> PP QQ<sup>4</sup> RR<sup>8</sup> SS<sup>4</sup>. 360 leaves, 3–360 misnumbered 1–368. 2 columns. 45 lines and head-line, 239 (251) × 158 mm. Text-type: roman 106 mm. Essling 683.

1<sup>a</sup>, title, in a circle with woodcut border, in the corners four smaller circles containing 'Notæ' printed in red; 1<sup>b</sup>, the name Jesus printed in white on red followed by a 'tabula'; 2<sup>a</sup>, prologue; 2<sup>b</sup>, woodcut in border enclosing sixteen circles containing text on the Tokens of Judgement; 360<sup>a</sup>, text, followed by table, register, and colophon; 360<sup>b</sup>, publishers' device and note of privilege.

The work is divided into thirteen books, of which the first is preliminary, while Books ii–xiii celebrate the saints, month by month, beginning with December and ending with November, according to the days on which they are commemorated. Each of these books begins on a right-hand page, which has a heading in red majuscules, a full-page border, and a large capital. On the pages facing these to the left is a design similar to that on the title-page, the centres being occupied by calendars printed in red and black, and notes in the four circles in the corners in red. The books begin on the following pages: December, 8; January, 47; February, 85; March, 95; April, 117; May, 159; June, 195; July, 213; August, 239; September, 283; October, 311; November, 331. The 'Legenda' for the Feast of the Conception of the B. Virgin on p. 19 has a special border. There are full-page woodcuts of the miraculous cross of S. Giovanni Evangelista at Venice (80<sup>a</sup>), of the



Ascension (178<sup>b</sup>) and Assumption (186<sup>b</sup>), numerous large cuts, 154 × 154 mm., rather coarsely executed, and column cuts, 51 × 76 mm.; also capitals decorated with flowers, birds, and figures. There is very little delicate or really graceful work in the book, but it achieves success by the sheer profusion of its ornament.

295 × 208 mm. The larger woodcuts coloured. Half russia.

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## MIRABILIA. Mirabilia Romæ.

[Rome, Eucharius Silber, c. 1505.]

1<sup>a</sup>. TITLE: Mirabilia vrbis Rome. [Woodcut.] 8<sup>a</sup>. END: Et est ecclesia fratrum minorum. || Deo gratias.

Octavo. A<sup>8</sup>. 8 leaves. 24 lines, 106 × 76 mm. Text-type: roman 88 mm.

Title-cut (104 × 68 mm.): the wolf suckling Romulus and Remus beneath a fruit-bearing tree.

148 × 97 mm. Limp vellum.

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## MISSALE PRAEDICATORUM.

Venice, Lucantonio Giunta, 4 February, 1506.

1<sup>a</sup>. TITLE: [Woodcut.] (red) MISSALE p̄dicatorū: multis frigijs / imaz||ginibus / ac diuine scripture ⁊ sa||crorū doctorū auctoritatibus || ad festiuitatū cōgruen-||tiam decoratum: nuprimeq̄ i-||pressu3. || [Device.] 310<sup>a</sup>. COLOPHON: ¶ (red) Auxiliāte deo ⁊ dño nño Iesu || Christo cui ē oīs nñe bōe opatio||nis ⁊ laboris sp̄ honor ⁊ gloria. || Missale fm sacꝝ ordinē fratꝝ p̄||dicatoꝝ cū oīb<sup>9</sup> req̄sitis ⁊ p̄cernē||tib<sup>9</sup> formā missalis ipsi<sup>9</sup> ordinis: || necnō ⁊ alijs mltis ī fine supad||ditis ad opportūitate tēpoꝝ ⁊ lo||coꝝ frūmq̄ ⁊ scl̄ariū b̄uotioē3 q̄ || ex diuersis locis autēticis habi-||ta sūt: p̄ venerabilē p̄rē3 frē3 Al||bertū Castelanū venetū: ordīs p̄||dicatoꝝ studiosissime reuisu3 cor||rectū ⁊ emēdatū: ac p̄ eūdē mltis || frigijs imaginib<sup>9</sup> ac diuine scri-||pture ⁊ sacroꝝ doctorū auc̄itati||b<sup>9</sup> ad festiuitatū ⁊ tpm̄ p̄gruētia3 || accōmodatis mltiplr̄ insignitu3 || b̄coratū ornatū3: q̄s ē t̄ ī missali || eiusdē ip̄ressiōis fm sacrosctām || romanā eccl̄iam posuit ad sacer||dotu3 p̄solatiōem: In clarissima || ⁊ āplissima venetia3 vrbe tpe re||uerēdissimi patris sacre theolo-||gie eximij p̄fessoris fr̄is Vincen||tij Bādelli b̄ Castro nouo toti<sup>9</sup> || p̄fati ordīs ḡnalis maḡri dignis||simi: eiusdem reuerendissimi pa||tris ḡnalis Anno .v. Arte ⁊ ip̄ē-||sis Luceantonij de giunta florē||tini diligētissime Impressu3 feli-||citer explicit: Anno salutis .M. || ccccc.vj. pridie nonis Februarii. ||| (black) Laus deo.

Quarto. 1, 2<sup>8</sup>, 3<sup>12</sup>; A-I, KL (one quire), M-Z AA-DD<sup>8</sup> EE<sup>10</sup> FF-NN<sup>8</sup>. 310 leaves, 30-310 numbered 2-290. 2 columns. 36 lines and head-line, 172 (178) × 127 mm. Types: title, gothic 140 mm.; text, gothic 85 mm., with larger and smaller faces. Essling, Les Missels vénitiens 257.

1<sup>a</sup>, title; 1<sup>b</sup>, table of movable feasts; 2-7, calendar; 8<sup>a</sup>, table of the solar cycle; 8<sup>b</sup>, table of contents; 9-13, 'De defectib<sup>9</sup> in missa occurrentibus'; 14-28<sup>a</sup>, 'Cōsideratiōes req̄site sacerdoti celebraturo', and register; 28<sup>b</sup>, woodcut in border with texts; 29-310<sup>a</sup>, text of missal, and colophon; 310<sup>b</sup>, blank.

Printed with a profusion of red ink and of small bordered cuts (41 × 35 mm.) in addition to a larger set of cuts (125 × 80 mm.), and numerous decorative capitals.

225 × 159 mm. Contemporary Venetian brown leather, stamped in blind, metal and leather clasps, fly-leaves of 13th-century vellum manuscript.

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BOCCACCIO, GIOVANNI. De mulieribus claris. [Italian.]

Venice, Giovanni Tacuino, 6 March, 1506.

1<sup>a</sup>. TITLE: Lopera de misser Giouan||ni Boccaccio de mulie||ribus claris. ||| [Woodcut and verses.] 154<sup>b</sup>. COLOPHON: Stampado in Venetia per maistro Zuanne || de Trino: chimato Tacuino: del anno || de la natiuita de Christo .m. d. yi. adi. yi. || de marzo: regnante linclito Principe || Leonardo Lauredano.



HECUBA. (Sig. F 5 verso.)



OLYMPIA, QUEEN OF MACEDON.  
(Sig. L 6 verso.)

Quarto. A<sup>6</sup> b c D—T<sup>8</sup> V<sup>4</sup>. 154 leaves. 28 lines and head-line, 153 (160) × 98 mm. Types: title, gothic 140 mm.; verses and text, roman 110 mm.

The title-cut (94 × 112 mm.) represents a Triumph of Famous Women with Lucretia as its heroine. For the portraits of individual women not only are the same figures made to do duty more than once—a nude holding an apple serves both for Eve and Venus—but a further economy was effected by cutting out a square in the blocks and inserting the same heads on different bodies or vice versa. It is surprising to find such tricks played in a fairly well printed book of this class.

227 × 142 mm. Red morocco by Petit.

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NATALIBUS, PETRUS DE. Catalogus Sanctorum.

Venice, Bart. de Zanis for Lucantonio Giunta, 11 July, 1506.

1<sup>a</sup>. TITLE (red): Catalogus sanctorum ⁊ || gestorum eorū ex diuer||sis voluminibus collectus: || editus a reuerēdissimo in || xpō patre domino Pe||tro de natalibus de || venetijs dei gratia || epō Equilino. ||| Cum gratia ⁊ priuilegio. ||| [Giunta's device.] 279<sup>b</sup>. COLOPHON: Catalogi sanctorum per reuerendissimum dominum Petrum de natalibus uenetum epm equilinum editi || opus finit: Venetiis per Bartholomeum de Zanis de Portesio



impensis domini Luceantonii de Giunta florentini solerti cura impressum Leonardo lauretano serenissimo uenetorum principe imperante. Anno salutis .M. CCCC.vi. v. idus iulii. Laus deo. Registrum || . . . || conceditur.

Folio. aa<sup>4</sup>; a-z & 2 R A-H<sup>8</sup> I<sup>4</sup>. 280 leaves, the last blank, 5-279 numbered 1-274. 2 columns. 62 lines and head-line, 244 (252) × 166 mm. Types: title, gothic 140 mm.; text, roman 78 mm. Essling 1510.

1<sup>a</sup>, title; 1<sup>b</sup>, address, Antonius Verlus Vicentinus christianis salutem . . .; 2-4<sup>a</sup>, prologue; 4<sup>b</sup>, four woodcuts from the Legendario of 1494 in border from the Dante of 1491; 5-279, text, colophon, and register; 280, blank.

Numerous woodcuts, the smallest (45 × 73 mm.) from the 1490 Malermi Bible, the others from the Legendario of 1494.

Petrus de Natalibus became Bishop of Equilino in 1370 and died about 1400.

314 × 210 mm. Without the blank leaf. Mottled calf over boards.

[179]

## MISSALE ROMANUM.

Venice, Bernardinus Stagninus, 30 July, 1506.

1<sup>a</sup>. TITLE (red): Missale Romanum nouiter impressum cum quibusdam missis de nouo additis multu3 deuotis: ad-iunctisq3 figuris pulcher-rimis in capite missarum || festiuitatum solen-nium: vt pate-bit inspi-ci-enti. || (black) ✠ || [Device.] 287<sup>b</sup>. COLOPHON (red): Accipite optimi sacerdotes mis-sale iuxta morem sancte Ro-mane ecclesie expletum: iā cu3 || diligentia reuisum ac fideli stu-dio emendatum per fratē Pe-trum Ariuabenu3: ordinis san-cti Francisci de obseruantia. || Nuper vero cum aliquib9 mis-sis: ac benedictionibus alias || nunq̃ additis: Impressum Ve-netijs per dominum Bernardi-num Stagninum: Anno a salu-tifera incarnatione .M. D.vj. || iij Kalendas augusti. || [Device.]

Octavo. aa bb; a-p, pq (one quire), q-z A-K<sup>8</sup>. 288 leaves, the last blank, 17-288 numbered 1-293. 2 columns. 36 lines and head-line, 199 (122) × 82 mm. Text-type: roman 66 mm. Essling, Les Missels vénitiens 67.

1<sup>a</sup>, title; 1<sup>b</sup>, table of years, &c.; 2-7, calendar; 8, canon of movable feasts; 9, 10, table of contents; 11-16<sup>a</sup>, 'cautele misse'; 16<sup>b</sup>, woodcut; 17-287, text, register, colophon, printer's device; 288, blank.

20 full-page shaded woodcuts and numerous small ones; borders and pictorial capitals.

149 × 104 mm. Original brown leather, with Venetian ropework interlacements in gold.

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## ALBUMASAR. Introductorium in Astronomiam.

Venice, Jacobus Pentius de Leuco for Melch. Sessa, 5 September, 1506.

1<sup>a</sup>. TITLE: Introductorium in astronomiam || Albumasaris abalachi octo conti-nens libros partiales. || [Woodcut.] 63<sup>a</sup>. COLOPHON: ¶ Opus itroductorij ī astronomiā Albu-masaris abalachi explicit felicit'. || Venetijs mandato ⁊ expensis Melchionis Sessa. Per Iacobum pentium || Leucense3. Anno dñi. 1506. Die .5. Septembris. Regnante inclyto domino || Leonardo Lauredano Venetiarum Principe. || Registrum || abcdefgh. || Omnes sunt quaterni. || [Sessa's device.]



Quarto. a-h<sup>8</sup>. 64 leaves, the last blank. 43 lines, 156 × 102 mm. Text-type: gothic 72 mm. Essling 525.

1<sup>a</sup>, title; 1<sup>b</sup>, blank; 2-63, text, colophon, register, and Sessa's device.

Title-cut as shown, in the Venetian imitation of the Florentine style, and 21 small



astrological woodcuts used as 43. Large boy-and-griffin capitals, and many smaller ones in white on black; also a fine roman A supported by two mermen on 2<sup>a</sup>.

Albumasar (Abu Maaschar) was an Arab astronomer of the 9th century.

219 × 150 mm. Modern purple morocco.

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VIVALDUS, JOHANNES LUDOVICUS. Opus Regale.

Saluzzo, Jacobus de Circhis and Sixtus de Somaschis, 25 January, 1507.

1<sup>a</sup>. TITLE: Opus Regale ||| In quo continentur infrascripta opuscula. ||| Epistola Consolatoria in qua tria optima remedia ad repellendum omnes causas tristitie || aperiuntur. Incipit folio .iij. Et extendit vsq; ad folium .vj. ||| Preambulū Sequētis opusculi in quo agit de offō pietatis in defunctos. ⁊ tam sanctorū || patrum q̃ gētilium ac diuersarum gētium auctoritates ⁊ exempla addu-||cunt. . . . vj . . . xij. ||| Tractatus Aureus de pugna partis sensitue ⁊ intellectiue per modū sermonis apologe||tici . . . xij . . . lvij. ||| Epistola Tota notabilis in qua multa curiosa sub breuib; tanguntur. Ad Serenissimum . . . Vuladislauum Boemie atq; Vngarie Re-||gem . . . lvij . . . lxiiij. ||| Tractatus Totus curiosus de laudibus ac triumphis trium liliorū que in Scuto regis || christianissimi figurant . . . lxvj . . . lxxxx. ||| Tractat<sup>9</sup>





**B**eatissimus Ludouicus Francoꝝ rex tanto ardore fidei fuit perme-  
tus. vt pro recuperatione terre sancte bis crucem assumpsit.





Optimus ⁊ cunctis necessarius de cognitione electorum a reprobis . . . lxxxx . . . cxxxij. ||| Tractatus De duodecim psecutionibus ecclesie dei valde delectabilis: in quo tam viri || ecclesiastici ⁊ seculares diligētius speculari debēt. Et quia incipit alius nume||rus: Ideo vide ad pcedentia .folio .ij. Et extendit vsq ad folium .c. ||| Tractatus De Magnificētia glorie Salomonis. ⁊ ponunt opiniones taz diuinaz scri-||pturarū ⁊ sanctorū doctoꝝ. An Salomon sit saluus vel dānatus . . . || . . . cij . . . cxliij. ||| Tractatus De duplici causa cōtritionis in quo varie auctoritates diuinaz scripturaz || pro correctione vite melioris dilucidātur . . . cxlv . . . || . . . clvij. ||| Tabula In fine operis directoria ad omnes materias || que in precedētibus opusculis cōprehendunt. 296<sup>a</sup>. COLOPHON: OMnia opuscula q̄ in isto volumine cōprehēdunt arte impressoria. || in mille trāsfusa sunt exēplaria. per Magistrū Iacobū de Circhis || de sācto Damiano Asteñ. Dioç. Et Sixtū de Somaschis Papiē||sez socios: Mādato ⁊ expēsis Illustrissime Dñe Dñe Margarite de Fuxo || Marchionisse Salutiaz. que quicqd scit. qcqd pōt. quicquid cogitat se posse || aut sufficere. singula reffundere conatur in laudē ⁊ gloriaz summi Dei: qui est || fons omniuz bonoꝝ vberim<sup>9</sup> ac plenissim<sup>9</sup>. a quo particularia bona pcedūt. Dignū quippe est vt oīa reffundant in eum qui oīa cōtulit. Salutijs āno a || felicissimo partu purissime virginis. M ccccc vij. die xxv. Ianuarij. ||| Registrum || abc . . . || . . . qui sunt terni.

Folio. a-p<sup>8</sup> q r<sup>6</sup>; A-L<sup>8</sup> M N<sup>6</sup>; AA<sup>6</sup>; O-R<sup>8</sup> S T<sup>6</sup>; V<sup>6</sup> X<sup>8</sup>. 296 leaves, 3-102 so numbered, 134-232 numbered 2-100, 240-296 numbered 102-158, leaf 282 blank. 47 lines, with head-line and marginalia, 215 (223) × 135 (160) mm. Text-type: gothic 92 mm.

The sections of the book and the leaves they occupy are enumerated on the title; on the verso of this is an address 'Ad Lectorem' headed '¶ Fratris Andree de Soncino or. predi. vite regularis cōgregationis Lōbardie. Ep̄la in libros Fratris Io. Ludo. Viualdi de monte regali sacre theologie pfessoris'. The 'Tractatus de duodecim psecutōibus Ecclesie' and 'Tractatus de magnificētia Salomōis' are preceded by half-titles. The quire signed AA contains the Tabula and should apparently come at the end rather than between quires N and O.

Three full-page woodcuts, all of striking excellence; a portrait of the Marquis of Saluzzo (2<sup>a</sup>); a picture of S. Louis in prayer, here reproduced on p. 155 (65<sup>a</sup>); S. Thomas Aquinas in prayer in front of an altar, two angels supporting him, while a third holds two crowns above his head. Each of these is enclosed in the same woodcut border (252 × 175 mm.) with figures of eight saints in outer and lower margins.

294 × 207 mm. Modern parchment.

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## BREVIARIUM ROMANUM.

Venice, for Lucantonio Giunta, 26 March, 1507.

1<sup>a</sup>. TITLE [Woodcut.] (red): Breuiarium Romanum || Nup' impressum cum quotatiōibus in margine / || psalmoz: hymnoroꝝ: añarū ⁊ p̄ioꝝ ac etiā || capitulorum ⁊ historiaꝝ quo libro bi||blie: ⁊ qnoto capitulo facillime || inueniantur: q̄pluribus fi||guris decoratum. ||| [Device.] 420<sup>a</sup>. COLOPHON: ¶ (red) Breuiarium secundum ri||tum sancte romane ecclesie sum||ma cum diligentia emendatum || ⁊ castigatum: in quo etiam mul||ta superaddita sunt que in consi||milibus breuiariis nunq̄ alias || fuerunt impressa feliciter expli||cit In alma Venetiarū vrbe p || Lucantoniuꝝ de giunta Florenz||tinum acuratissime impressum. || Anno salutifere domini nostri || iesu christi incarnationis quin||gentesimo septimo supra millesi-||mum, septimo kalen. aprilium. 421<sup>a</sup>. ¶ (red) Incipit officium immacu||late cōceptionis virginis marie || editum per reuerendum patreꝝ || dominū Leonardum nogaro||lam . . . [followed by other special offices]. 532<sup>a</sup>. END (red): . . . ac in igne approbatum est.



Octavo. a<sup>8</sup> b<sup>12</sup>; 1-50, a-h, A-F<sup>8</sup>. 532 leaves, 21-532 numbered 1-512. 2 columns. 36 lines and head-lines, 105 (110) × 72 mm. Essling 937 (probably from this copy).

1<sup>a</sup>, title; 1<sup>b</sup>, table of years, &c.; 2<sup>a</sup>-8<sup>a</sup>, calendar; 8<sup>b</sup>, table of movable feasts; 9-14, rubricæ, followed by register; 15-19<sup>a</sup>, col. i, tabulæ; 19<sup>a</sup>, col. ii-20<sup>a</sup>, S. Augustine in praise of the psalms; 20<sup>b</sup>, woodcut of King David; 21-420<sup>a</sup>, text, followed by colophon; 420<sup>b</sup>, woodcut; 421-532<sup>a</sup>, Officium immaculate cōceptionis, &c.; 532<sup>b</sup>, blank.

Eight full-page woodcuts: 20<sup>b</sup>, David; 92 (72)<sup>b</sup>, Annunciation; 214 (194)<sup>b</sup>, Pentecost; 252 (232)<sup>b</sup>, Christ calling S. Peter and the sons of Zebedee in their boat; 380 (360)<sup>b</sup>, SS. Peter and Paul; 420 (400)<sup>b</sup>, the Virgin and Holy Child enthroned; 444 (424)<sup>b</sup>, S. Francis; 484 (464)<sup>b</sup>, S. Augustine. Numerous half-column cuts (33 × 21 mm.); borders to sections made up of ledges at side and top, two small woodcuts in outer margin and pictorial foot-piece. Pictorial capitals.

A very charming little book.

146 × 100 mm. Original Spanish binding; mottled leather over boards. [183]

ANTONINUS [FORCIGLIONI], Saint. Confessionale (Omnis mortalium cura).  
Florence, for Piero Pacini, 20 May, 1507.

1<sup>a</sup>. TITLE: ¶ Somma dello Arciuescouo Antonino ¶ Omnis mortalium cura. ¶ [Woodcut.] 65<sup>b</sup>. COLOPHON: ¶ Impresso in Firenze ad petitione di ser Pie-||ro Pacini da Pescia Adi .xx. di Mag-||gio. M. CCCCC.VII. 66<sup>a</sup>. [Blank.] 66<sup>b</sup>. [Device.]

Quarto. a-g<sup>8</sup> h<sup>10</sup>. 66 leaves. 33 lines, 167 × 96 mm. Text-type: roman 102 mm. Kristeller 27 b.

Title-cut: two priests on either side of a chapel, one confessing a man, the other a woman; other penitents waiting (K. 108).

203 × 130 mm. Modern red morocco. [184]

VIGERIUS, MARCUS. Decachordum Christianum.  
Fano, Hieronymus Soncinus, 10 August, 1507.

1<sup>a</sup>. TITLE: MARCI VIGERII SAONEN||SIS SAN. MARIAE TRANS||TIBE. PRAESBI. CAR. SENO||GALLIEN. DECACHORDVM || CHRISTIANVM IVLIO .II. || PONT. MAX. DICATVM. [Woodcut arms.] 254<sup>b</sup>. COLOPHON: Marci Vigerii Saonensis ordinis minorum Tituli Sanctæ Mariæ Trans-||tyberim presbyteri Cardii. Senogallien. Decachordum Christianū finit. || Quod Hieronymus Soncinus in Vrbe Fani his characteribus impressit || die .x. Augusti. M.D.VII. Sacræ Theologiæ magistris Guido de Sancto || Leone & Francisco Armillino de Serra comitum eiusdem ordinis || Correctoribus. 255<sup>a</sup>. (Index) a Braam cur exultauit. . . . 269<sup>b</sup>. Erratoꝝ correctio. . . . 270<sup>a</sup>. END: . . . pro cœlis sine a ppositione.

Folio. aa<sup>8</sup> a<sup>10</sup> b-z & <sup>8</sup>A<sup>10</sup> B-E<sup>8</sup> F<sup>10</sup> AA BB<sup>8</sup>. 270 leaves, 9-254 numbered I-CCXLVI. 38 lines, with foliation as head-line and marginal references, 212 (225) × 127 (138) mm. Types: title, large roman majuscules; text, roman 112 mm.

1<sup>a</sup>, title in woodcut border; 1<sup>b</sup>, blank; 2-7, table to chapters; 8, blank; 9-254, text, colophon; 255-269<sup>b</sup>, alphabetical index; 270<sup>a</sup>, errata; 270<sup>b</sup>, blank.



10 full-page woodcuts, the first of the Annunciation, the last of the Assumption, in the style of the large Venetian missal pictures, and numerous more interesting small ones with dotted backgrounds, of which two are here shown. One of the large cuts is signed L., another F. V., which has been supposed to stand for Florio Vavassore.



Sig. n 5 recto.



Sig. o 8 recto.

Marcus Vigerius, of Savona, the author of this book, was a Franciscan, who became a Bishop in 1476 and a Cardinal in 1505. He died in 1516. The printer, Hieronymus Soncinus, alias Gerson ben Moses, after helping his uncle at Soncino, printed in Hebrew at Brescia and Barco, and in 1501 set up the first press at Fano, and printed there in Latin and Italian as well as Hebrew. This Decachordum is his finest book.

316 × 210 mm. Some large capitals painted in blue and red. Original stamped pigskin, with clasps and shackle for chain. [185]

## KETHAM, JOHANNES DE. Fasciculo de medecina.

Venice, Gregorius de Gregoriis, 18 August, 1508.

1<sup>a</sup>. TITLE: Fasciculo di medecina Vulgare. || Queste sono le cose cōtenute ī questo Dignissimo Fasciculo de medicina Vulgare: ī el qua||le si contiene le sottoscripte cosse per sanita del cotpo humano: || El modo de judicar la urina per li soi colori de tutte le infirmita del corpo humano scripto || in figura. || El modo di trazer el sangue & sotto a che pianeto. || La figura de lhuomo come le sotto posto ali pianeti. || La figura della matrice tracta dal natural. || El consiglio per la peste de Maestre piero da Tusignano. || La anathomia de Maestro mondino dechiarata de membro in membro. || Virtu dalcune herbe secondo plinio & Alberto magno: & molti altri che hāno scritto. || Cō molte cose Azonte cō auctoritā di Doctori excellentissimi. || Cum Priuiligeo .M. D. VIII. 57<sup>b</sup>. COLOPHON: Qui finisse el Fasciculo di medicina. Vulgarizato per Se||bastiano Manilio Romano. Con alchune ricette || dignissime nouamente azonte & non mai || piu stampate. Impresso per Gregorio || di Gregoriis. Nel. M. ccccc.viii. a || di .xviii. de Agosto. Ne la ī||clyta cita di Venetia.

Folio. a-i<sup>6</sup> K<sup>4</sup>. 58 leaves, the last blank. 47 lines, 257 × 158 mm. Text-type: roman 110 mm. Essling 590.

A reprint of the edition of 17 February, 1500 (see No. 140), but with the Dissection woodcut as in that of 5 February, 1493, not, however, printed in colours.

292 × 200 mm. Without the blank leaf. Vellum.

[186]



SPIRITO, LORENZO. Libro della Ventura.

Milan, Zanoto di Castellione for the brothers de Legnano, 23 August, 1508.

1<sup>a</sup>. TITLE: [Publisher's device.] Libro De La Ventura O Vero De Le Sorte Perche Si troua le infra||scripte rasone a trare con gli dadi che sono nella presente roda chiamata ro||da della uentura. . . . 36<sup>b</sup>. COLOPHON: ¶ Stampato in millão per Zanoto || de castellion Fatto ale spese de Iohãne Iacobo de Legnão & fratelli. Nel || M. ccccc viii. a di. xxiii. de agosto.

Folio. a<sup>8</sup> b<sup>12</sup> c d<sup>8</sup>. 36 leaves. 3 columns. 60 lines, with head-line, 242 (251) × 180 mm. Text-type: roman 81 mm.



The text and arrangement of this edition follow those of Le Signerre's edition of 1501 (No. 157), and most of the pictures and ornaments are freely copied from that by an artist who seems to have enjoyed his task and often increases the vigour of his original. The border on 1<sup>a</sup> is in four pieces, two decorated columns, a head-piece with the face of Christ, and a foot-piece showing angels in adoration and SS. Peter and Paul. The border to the figures of kings is the same throughout and combines the details of the two used by Le Signerre. Four foot-pieces are used to the pages bearing spheres, (i) of putti, freely copied from Le Signerre's, (ii) a boar hunt, (iii) hounds pulling down a wolf, (iv) a dragon defending itself against two spearmen and three hounds.

295 × 206 mm. From the Didot and William Morris collections. Brown morocco by Lortic. [187]

ALLEGRI, FRANCESCO DEGLI. Tractato della prudentia et iustitia.  
Venice, Melchior Sessa, 7 November, 1508.

1<sup>a</sup>. TITLE: TRACTATO NOBILISSIMO DELLA PRVDENTIA ET IV||STITIA Laqual debbe hauere chadauno Iusto signore: Re: Principi: Duci: Po||testati: Iudici:



Pretori: Cōsuli: Visconti: Rectori: Et altri iusti ministratori della sa-||cra Iustitia. Et come se debbeno regere & governare negli loro Regimenti &c. 20<sup>a</sup>. COLOPHON: ¶ Finito el nobel tractato della sacra Iustitia. Impresso nella inclyta citta || di Venetia p Melchior Sessa. Del. M. CCCCC.VIII. Adi. yii. nouēbrio. ||| [Device.]

Quarto. a-e<sup>4</sup>. 20 leaves. 41 lines, 162 × 113 mm. Text-type: roman 79 mm. Essling 1609.

Dedicated on 1<sup>b</sup> to Dominus Petrus Marcellus 'provisor' at Bergamo. The title-cut shows a judge with Justice and Prudence as his assessors and with suitors and pleaders kneeling and standing before them. In the text are large cuts of Prudence and Justice, also an eight-pointed star with Justice as its centre and figures between the points, illustrating the mediaeval ideal of the division of labour. There are also several smaller cuts and a curious assortment of capitals, including a rustic C, very like that in Ratdolt's Calendar set.

191 × 140 mm. Modern red morocco.

[188]

GERSON, JEAN CHARLIER DE. Della Imitatione di Christo.

Florence, for Philippo di Giunta and Agnolo Cartolaio, 23 January, 1509.

1<sup>a</sup>. TITLE: ¶ MESSER GIOVANNI GERSON || Vtile & diuota operetta della imitatione di Giesu Xpo || ¶ Qui uult uenire post me abneget semetipsum || & tollat crucem suam & sequatur me. || [Woodcut within border.] 76<sup>b</sup>. COLOPHON: Allaude & gloria dello omnipotente iDio || & contemplatione delle diuote persone || Finita e / questa opera utile & tucta || piena di spirituale diuotione || decta della imitatiōe di Xpo: || & del dispregio delle cose mō||dane: con uno diuoto tractato del || sacramento dell altare: Composto per || Messer Giouanni Gersōne. || ¶ Impresso in Firenze Apetitione di Philippo di Giun||ta & Agnolo cartolaio Anno Salutis. || M. D.VIII. Adi. xxiii. di || Gennaio. [Woodcut.]

Quarto. [\*] a-i<sup>8</sup>. 76 leaves. 36 lines, 156 × 91 mm. Type: roman 87 mm. Kristeller 227 e.

The cut on the title, repeated on 76<sup>b</sup>, is that of Christ with His wounded hand dripping blood into a chalice, as used by Miscomini in 1493, &c. (see No. 85). On the title it is surrounded by a border with foot-piece of eagles supporting a wreathed shield. Compare Kristeller, cuts 16 and 17.

199 × 133 mm. Vellum.

[189]

PACCIOLI, LUCA. Divina proportione.

Venice, Paganinus de Paganinis, 1 June, 1509.

1<sup>a</sup>. TITLE (red and black): Diuina || proportione || Opera a tutti glingegni perspi||caci e curiosi necessaria Oue cia||scun studioso di Philosophia: || Prospectiua Pictura Sculptu||ra: Architectura: Musica: e || altre Mathematice: sua-||uissima: sottile: e ad-||mirabile doctrina || consequira: e de||lectarassi: cō va||rie questione || de secretissi||ma scien-||tia. ||| M. Antonio Capella eruditiss. recensente: || A. Paganus Paganinus Characteri||bus elegantissimis accuratissi||me imprimebat. 39<sup>b</sup>. COLOPHON: ¶ Venetiis Impressum per probum virum Paganinum de paganinis || de Briscia. Decreto tamen publico vt nullus ibidem totiꝝ dominio an-||norum .xv. curriculo Imprimat aut imprimere faciat & alibi impres-||sum sub quouis colore ī publicum ducat sub penis in dicto priuilegio cō||tentis. Anno Remdemptionis nostre. M. D. IX. klen. Iunii. Leonardo || Lauretano. Ve. Rem. Pu. Gubernante Pontificatus.



Iulii .ii. Anno .vi. [PART II] 41<sup>a</sup>. ¶ Libellus in tres partiales tractatus diuisus qñq̃ corpoꝝ regu-llarium ⁊ depēdentiū actiue perscrutatiōis. D. Petro Soderino || principi perpetuo populi florētini a .M. Luca paciolo Burgense || Minoritano particulariter dicatus. feliciter Incipit. 66<sup>a</sup>. COLOPHON: ¶ Venetiis Impressum per probum virum Paganinum de paganinis de || Brixia. Decreto tamen publico vt nullus ibidem totiꝝ dominio annorum || XV. curiculat imprimat vel iprimere faciat. Et alibi impressum sub quouis || colore in publicum ducat sub penis in dicto priuilegio contentis. Anno Re||demptionis nostre .M. D. VIII. Klen. Iunii. Leonardo Lauretano Ve. || Rem. Pu. Gubernante. Pontificatus. Iulii II. Anno .VI.

Quarto. A<sup>6</sup> B–D<sup>8</sup> E<sup>10</sup>; a b<sup>8</sup> c<sup>10</sup>; [d–o<sup>8</sup>]. 154 leaves, the last blank; 7–39 numbered 1–33, 41–66 numbered 1–27, 94–152 numbered 1–58 and 61. 57–59 lines and head-line, 212 (220) × 93 mm. Text-type: roman 73 mm. Essling 1645.

1<sup>a</sup>, title, printed in three sizes of gothic type with the imprint in roman; 1<sup>b</sup>, epigram of Daniel Caietanus and sonnet by the author; 2<sup>a</sup>, letter from Paccioli to Petrus Soderinus; 2<sup>b</sup>, letter from Daniel Caietanus to Andreas Mocenicus; 3, Nomina et numerus corporum; 4–6, table; 7–39, text of Part i, followed by first colophon; 40, blank; 41–66<sup>a</sup>, text of the three treatises and second colophon; 66<sup>b</sup>, blank; 67–153, eighty-seven woodcuts, printed on rectos only, comprising five single subjects, a set of 23 giving models for the letters A–Y with a duplicate for O, and a set of 59 with geometrical figures—these are differently arranged in different copies; 154, blank.

The five single subjects comprise the Human Head, examples of columns and cornices, the Gate Beautiful of the Temple, and a tree, printed in red and black, to illustrate Proportio and Proportionalitas. In addition to the separate woodcuts there are numerous diagrams in the margins of the text and interlaced capitals of various sizes. Luca Paccioli was a Franciscan, born at Borgo San Sepolcro about 1448. He became noted as a mathematician, and is found at different times in all the chief cities of Italy. He lived for some years after this book was published. Some of the designs for it he borrowed from Leonardo da Vinci. Books of a similar character were subsequently written by Dürer and Geoffroy Tory. The 'characteres elegantissimi' of which Paganinus boasts on the title-page are a very neat roman fount which assumes a cursive look by means of the long tails to the f and f. In Pt. ii a gothic type of much larger face but the same measurement is used with this for headings.

287 × 195 mm. Old calf gilt.

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SABADINO, GIOVANNI. Settanta nouelle.

Venice, [Bartolomaeus de Zanis,] 16 March, 1510.

1<sup>a</sup>. TITLE: Settanta nouelle ||| [Woodcut]. 65<sup>b</sup>. COLOPHON: ¶ Qui finiscono le dolce : & amorse Settanta no-||uelle del preclaro homo misser Iohanne Sabadino || de gli Arienti Bolognese. Intitulate alo Inuictissimo || Signore Hercule Estēse Duca de Ferrara. Noua-  
mē||te historiade & correcte per el doctissimo homo Sa||bastiano Manilio. Et con grande attentione in la In-||clyta Cita de Venetia stampate. Nel .M. CCCCX. || adi. xxi. de Marzo. ||| A B C D E F G H I K L. Tutti sono terni.

Folio. A–L<sup>6</sup>; 66 leaves, the last blank, 2–65 so numbered. 2 columns. 61 lines, 242 × 163 mm. Text-type: roman 79 mm. Essling 1413.

The first illustrated edition of this work, printed by Bart. de Zanis, 20 March, 1504, had a double cut at the beginning of the text and small column cuts from the Decamerone of 1492. In this edition the double cut on the title, repeated at the beginning of the text, and many of the column cuts are from the recut set in preparation for the Decamerone of 5 August, 1510, while other column cuts are from the Malermi Bible of 1490 and the Livy. Sabadino had died three or four years before this edition was published.

297 × 204 mm. Title and leaf A iii in facsimile. Old calf gilt.

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**AESOPUS.** Aesopus constructus moralizatus et historiatus ad utilitatem discipulorum. Milan, Gotardus de Ponte, 7 May, 1510.

1<sup>a</sup>. TITLE: Esopus constructus moralizatus et historiatus ad utilitatem discipulorum. [Woodcut.] 46<sup>b</sup>. COLOPHON: Huic lepidissimo fabulatori. Esopo. finem imposuit. Impressum Mediolani per Gotardum de Ponte Anno domini. M. ccccc. x. die vij. Maii. [Device.]

Quarto. a-e<sup>8</sup> f<sup>6</sup>. 46 leaves. 46 lines, 32 of smaller type and 14 of larger, 162 x 103 mm. Types: title, gothic 130; text, 95; commentary, 60 mm.

Title-cut a lecturer, clerk, and four auditors; border of foliage and griffins, the latter supporting a shield in circle at foot. 64 woodcuts (52 x 69 mm.) of no great merit. The text is glossed, phrase by phrase, in Italian; the moralizations are left in Latin, presumably for the teacher to expound.

196 x 144 mm. Limp vellum.

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**BARTHOLOMAEUS, [ALBIZZI] DE PISIS.** Liber conformitatum siue De conformitate vitae beati Francisci ad vitam domini Jesu Christi redemptoris nostri. Milan, Gotardus de Ponte, 18 September, 1510.

1<sup>a</sup>. TITLE: Francisce sequens dogmata superni creatoris tibi impressa stigmata sunt Christi saluatoris. [Woodcut.] [Device.] 5<sup>a</sup>. IN nomine dñi nr̃i iesu xp̃i. & beatissime Virg̃inis Marie: m̃ris sue. ac beati p̃ris nostri Fr̃ncisci. Incipit opus quod intitulat̃ de cōformitate uite beati Francisci: ad uitā dñi iesu xp̃i redēptoris nr̃i. editum a fratre Bartolomeo de Pisis: ordinis minorum sacre theologie magistro: ob reuerentiam sui patris precepui Beati Francisci. anno domini .M. ccc. lxxxv. 256<sup>a</sup>. COLOPHON: Impressum Mediolani per Gotardum Ponticū eius Officina libraria est apud templum sancti Satiri. Anno Domini. M. CCCCX. Die. xviii. Mensis Septembris. Registrum . . . Zz sunt terni. [Device.]

Folio. [\*<sup>4</sup>.] A-N<sup>10</sup> O<sup>8</sup> P<sup>6</sup> Q-X<sup>10</sup> Y<sup>8</sup> Zz<sup>6</sup> AA-CC<sup>10</sup> DD<sup>8</sup>. 260 leaves, 5-260 numbered I-CCLVI. 2 columns. 58 lines, 226 x 156 mm. Types: title, gothic 140; text, roman 77 mm.

1<sup>a</sup>, title; 1<sup>b</sup>, woodcut; 2-4, table and prefatory matter; 5-256, text, followed by colophon, register, and printer's device.

The title-page is surrounded by a woodcut border with medallion of Amphion, Arion, and Orpheus from Gafori's *Practica Musicae*, Milan, 1496. The woodcut on the title is a column cut (used again on 5<sup>a</sup>) of S. Francis receiving the stigmata. On the back of the title-page is a full-page cut of S. Francis adoring the crucified Christ, who occupies the centre of a tree of which the branches bear forty labels giving the titles of the forty chapters of the book.

Bartholomaeus de Pisis died in 1401, two years after his book had been formally approved. This is the first printed edition, a second was published at Milan in 1513. In 1542 the book was held up to ridicule by Erasmus Alberus in his *Der Barfüser Munch Eulenspiegel und Alcoran*, printed at Wittenberg by Hans Lufft with a preface by Luther. A Latin version of this, entitled *Alcoranus Franciscanorum*, appeared the same year, and in a French translation, *L'Alcoran des Cordeliers* by Conrad Badius, achieved a great success and went through many more editions than the original.

297 x 206 mm. Crushed brown morocco.

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OCHSENBRUNNER, THOMAS. *Historia illustrium Romanorum.*  
Rome, Stephanus Guillireti, 1510.

1<sup>a</sup>. TITLE: HISTORIA ILLVST. ROMANO||RVM A IANO VSQ. AD CAP||TAM A GOTTHIS VRBEM || IAM PRIDEM EDITA PER. || FR. THOMAM QVI VE||TERIBVS TANTVM || EST AETATE || INFERIOR. || ∴. 29<sup>b</sup>. COLOPHON: ¶ Quercus Capitolina finit foeliciter / expen||sisq; Stephani guillireti Lothoringi fi||deliter Romæ imp||essa Anno salutē || M. d. x. Regnāte diuo Iulio || Secundo Pont. Max. Pont. sui Anno Septimo.

Quarto. a<sup>6</sup> b–g<sup>4</sup>. 30 leaves, the last blank. 28 lines, 155 × 88 mm. Type: roman 110 mm.

On leaves 2 and 3 is a prefatory letter headed: Petrus Cursius Carpinetan<sup>9</sup> R. in xpo. p. & d. Ca||rolo Rotario Epo. mōtis Regalis Iulii II. a secreto Cub. In this the writer narrates how, when visiting the printer (ut ii faciūt qui plus in lris cupiūt q̄ ualēt), he found him nearly finishing the present work, which he had received from a friend without preface or author's name. Petrus Cursius therefore supplied the name of 'Thomas noster' and yielded to the printer's request for a preface. From leaf 6 onwards the book reprints the Priscorum heroum stemmata of 1494 (see No. 76) with its woodcuts. Leaf 4, the first page of text, has a new border (at foot S P Q R on wreathed shields supported by boys, owl in side-piece) and new capital P. It is possible, therefore, that Guillireti, though he derived the blocks from Besicken, was printing from an imperfect copy without Ochsenbrunner's preface. In the second half of the book the reprinter, having discovered that the woodcuts were not portraits, used them indiscriminately.

202 × 136 mm. Modern green morocco.

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GIARDINO. Giardino de Oratione. Venice, 20 February, 1511.

1<sup>a</sup>. TITLE: ¶ LIBRO DEVOTO E FRVCTVOSO A CIA||SCADVNO CHIAMATO GIARDINO || DE ORATIONE NOVAMENTE || STAMPATO CON DI||LIGENTIA. || [Woodcut.] 99<sup>b</sup>. COLOPHON: ¶ Impresso in Venetia .M. D. XI. || Adi. xx. Febraio. || ¶ Tutti sono quaderni excepto n || che e duerno.

Quarto. a–m<sup>8</sup> n<sup>4</sup>. 100 leaves, the last blank. 2 columns. 38 lines, 157 × 111 mm. Type: roman 83 mm.

The title-cut (110 × 121 mm.) represents the martyrdom of S. Paulo, which began by his being submitted to the unchaste touches of a courtesan and ended with his decapitation. As his temptation took place under a pergola in a fair garden, the printer has considered the cut appropriate to this book. It belongs to the Legendario dei Sancti of Jacobus de Voragine and in 1499 was in the possession of B. de Zanis.

208 × 154 mm. Without the blank leaf. Bound in a sheet from a vellum manuscript.

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BIBLIA LATINA. Biblia cum concordantiis.

Venice, Lucantonio Giunta, 28 May, 1511.

1<sup>a</sup>. TITLE (red): Sanctus hieronymus interpres biblie. || [Woodcut and verses in black.] Biblia cu3 concordātiis veteris et noui || testamenti ⁊ sacrorum canonu3: nec non ⁊ additione || in marginibus varietatis diuersoru3 textuum: || ac etiam canonibus antiquis quatuor euāgēge-



liorum insertis : ⁊ accētū omnium || vocabulorum difficilium signato : || summa cum diligentia reui-||sa correctā ⁊ emendata. || [Device.] 542<sup>b</sup>. COLOPHON: Biblia cū cōcordantiis veteris ⁊ noui testa||menti necnō ⁊ iuris canonici : ac diuersitatib<sup>9</sup> textuū : canonibusq; || euāgelioꝝ ac qbusdā tēporū incidētib<sup>9</sup> in margine positis ⁊ ac-||centu singulaꝝ dictionū per venerabilē patrē fratrē Albertū || castellanū venetū ordīs p̄dicatoꝝ studiosissime reuisa cor||recta emēdata ⁊ ad istar correctissimoꝝ exēplariū tā an-||tiquorū q̄ nouorū incōtrata comparata ⁊ collata : || ac per nobilem virum dominum Lucamanto-||nium de giunta florentinum diligenter. Ve-||netijs impressa : Leonardo Laureda-||no Serenissimo Venetiarū Duce || principante. feliciter explicit. || Anno domini .M.d.xi. || v. calēdas Iunij. Laus deo. || Registrum . . . 543<sup>a</sup>. ¶ Incipiunt interpretationes he-||braicorum nominum scōm ordi-||nem alphabeti . . . 573<sup>b</sup>. END : . . . quaterna.

Quarto. 1<sup>s</sup>, 2<sup>12</sup>, 3<sup>4</sup>, a-g<sup>12</sup>, h<sup>14</sup>, i-z, ⁊, 2x<sup>12</sup>, A-H<sup>12</sup>, I<sup>8</sup>, K-Q<sup>12</sup>, R S<sup>8</sup>, +<sup>12</sup>, + +<sup>12</sup>, + + +<sup>8</sup>. 574 leaves, the last blank, 25-542 numbered 1-518. 2 columns. 51 lines, head-line, and marginalia, 175 (182) × 122 (144) mm. Text-type: gothic 68 mm.

1<sup>a</sup>, title, in three sizes of gothic type; 1<sup>b</sup>, preface; 2-15, tabulae; 16<sup>a</sup>, notanda; 16<sup>b</sup>, 'Ad diuinārū litterāꝝ verarumq; diuitiarū amatores exhortatio', 'In summarium Biblie ad lectorē Tetrastichon', 'In ordinē libroꝝ. distichon ad eundem', 'Librorū ordo'; 17-19<sup>a</sup>, Summaria; 19<sup>b</sup>-20<sup>a</sup>, diuisio generalis; 20<sup>b</sup>, woodcuts (the Six days of Creation); 21-542, text of the Vulgate, colophon, and register; 543-573, Interpretationes nominum hebraicorum, with register of this appendix; 574, blank.

With numerous woodcuts, nearly all of those in the Old Testament, including the Creation cuts and the large cut of Solomon, from the Malermi Bible of 1490, the column cuts of the folio editions being now enclosed in shaded borders, so as to stretch across the page. At the beginning of the Psalms and of Wisdom are shaded column cuts, and the Gospels of Matthew and Mark and the early chapters of Luke are illustrated with small shaded cuts, mostly 57 × 39 mm. from Giunta's service-books. Facing the beginning of S. Matthew is a full-page cut of the Nativity from the Decachordum of Vigerius (No. 185). The rest of the New Testament after the middle of Luke is almost unillustrated. Clearly the bad cutting which spoilt the later illustrations in the 1490 Bible was now recognized as a serious defect.

212 × 157 mm. Without the blank leaf. Modern calf. Book-plate of G. J. Gordon.

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## CATARINA BOLOGNESE. Libro devoto de la beata Catherina Bolognese. Bologna, Hieronymus de Benedictis, 15 July, 1511.

1<sup>a</sup>. TITLE: Libro deuoto de la beata Chaterina || Bolognese del ordine del Sera-||phico Sāto Frācesco elqual || essa lascio scripto de || sua propria ma||no. 40<sup>a</sup>. COLOPHON: Quiui finisse Lopera della beata Chaterida Bolognesa : || del ordine del Seraphico Francesco. Stampata in Bologna || per Hieronymo Platone de Benedictis : Citadino de Bolo||gna. Anno .M.D.xi. Die .xv. Iulii. 40<sup>b</sup>. [Device.]

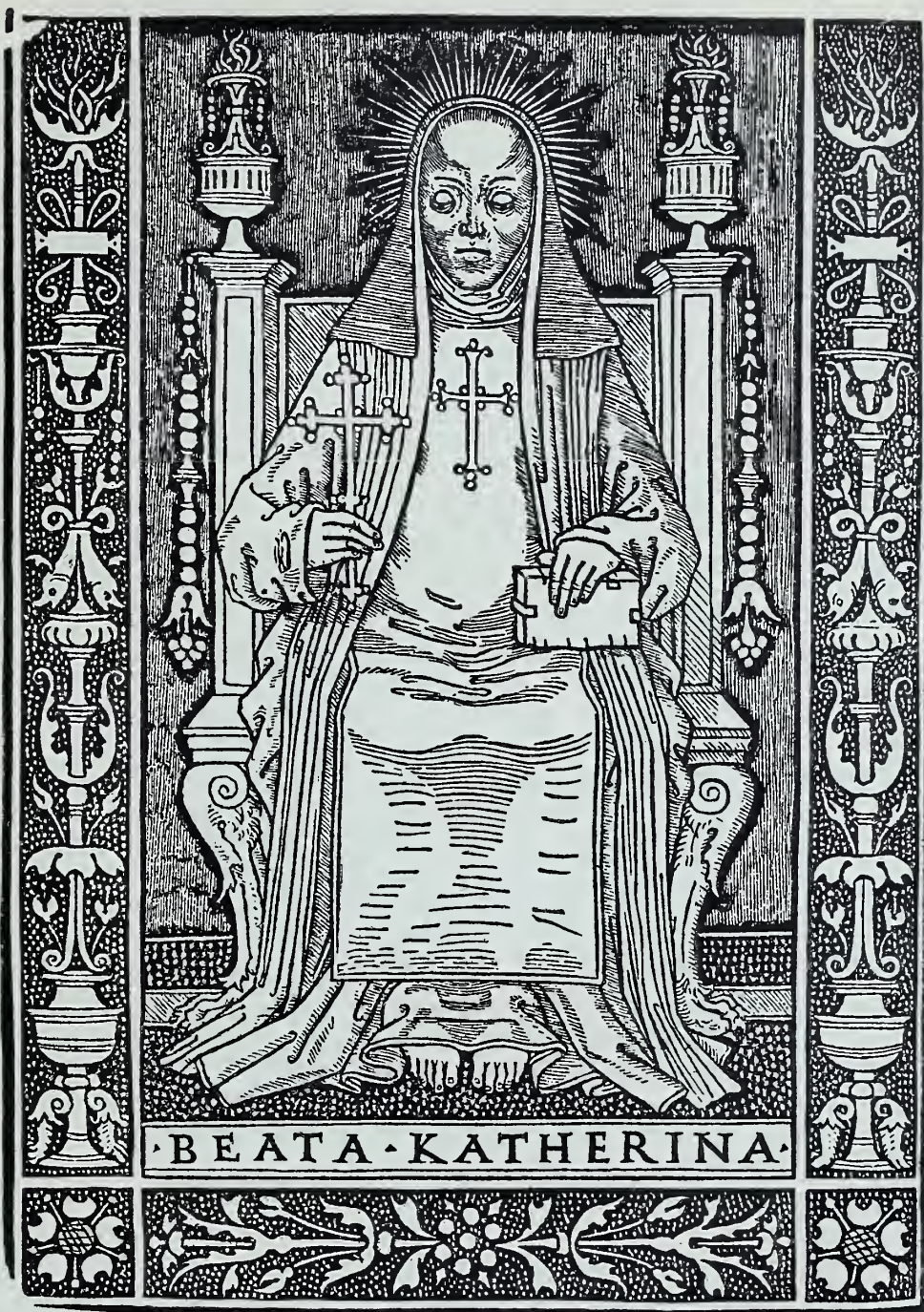
Quarto. a b C-E<sup>8</sup>. 40 leaves. 28 lines, 157 × 104 mm. Type: roman 112 mm.

The stiff and rather wooden, but very striking portrait of the Saint here shown, is the only illustration. She was an Abbess of Clares at Bologna, where she died in 1463. She was canonized in 1712.

203 × 143 mm. Paper boards half-bound.

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197. CATARINA BOLOGNESE: LIBRO DEVOTO. Bologna, 1511.



PLAUTUS, MARCUS ACCIUS. Comoediae.

Venice, Lazarus Soardus, 14 August, 1511.

1<sup>a</sup>. TITLE: ¶ Ex emendationibus, adque ¶ cōmentariis Bernardi Saraceni, ¶ Ioannis Petri Vallæ Plauti Colmœdiæ .XX. recens singulari di||ligentia formulis excusæ. ¶ Ad hæc Index in primo statim ¶ operis uestibulo occurret, qui ea ¶ quæ magis ad memoriam insi||gnia uidentur aperiet. ¶ Cum gratia ob figuras ¶ vt p3 in ei<sup>2</sup> p̄ilegijs. 317<sup>b</sup>. COLOPHON: ¶ Impressum Venetiis per Lazarum soardum. Die .xiii. Augusti .M. D. XI. ¶ Cum gratia ob figuras ut patet apud Scribas Domini.

Folio. aa<sup>10</sup>, A–Z a–c<sup>8</sup> d<sup>10</sup>; AA<sup>10</sup> BB–LL<sup>8</sup>. 318 leaves, the last blank, 2–317 numbered II–CCXXVIII, and I–CLXXXIX (for LXXXIX). 47 lines of text, 59 of commentary, head-line, and marginalia, 241 (247) × 165 (179) mm. Types: text, roman 102; commentary, roman 81 mm. Essling 1724.

1<sup>a</sup>, title; 1<sup>b</sup>, epistle; 2–7, emendationes; 8<sup>a</sup>, epistle; 8<sup>b</sup>–10<sup>a</sup>, commentaries of Petrus Valla; 10<sup>b</sup>, cut; 11–317, text, register, colophon, printer's device.

Full-page woodcut, here reproduced, of a Theatre, from the Terence of 1497, and very numerous small shaded cuts, extended by borders, and with labels bearing the names of the characters. The border surrounding the title is from the Malermi Bible of 1493, with a design of foliage, enclosing a circle, and beneath this a label, substituted for the Creation woodcuts and centre-piece. In the British Museum copy this foliage design is omitted, and there is a much longer title beginning: M. Plauti linguae latinae ¶ Principis comoediae .xx. recens ex colla||tione multorum codicum: q̄ tum calamo scri||pti: tum formulis excusi habebātur singulari ¶ diligentia recognitæ.

318 × 210 mm. Venetian binding, oak boards covered with leather, stamped and tooled in blind. [198]

CAESAR, GAIUS JULIUS. Commentaria.

Venice, Augustinus de Zanis, 17 August, 1511.

1<sup>a</sup>. TITLE (red, beneath black woodcut in red border): Caij Iulij Caesaris: Inuictissimi ip̄eratoris ¶ cōmentaria: seculor̄ iniuria antea difficilia: ⁊ valde mendosa. Nunc ¶ primum a viro docto expolita: ⁊ optime recognita: Additis ¶ de nouo apostillis: Vna cū figuris suis locis apte ¶ dispositis. Necnon regulata tabula q̄ oīa ¶ loca: flumina: montes: vrbes: op-||pida: īfinita p̄lia: ⁊ quaeq̄ ¶ digna cognitu miri-||fice demōstrat. 114<sup>b</sup>. COLOPHON: ¶ Habes lector peritissime Cæsaris cōmētaria antea impressorum in||iuria trunca: & mendosa: Nunc autem a uiro docto optime re||cognita: & in pristinum candorem redacta: Impressa mira ¶ diligentia Venetiis per Augustinū de Zannis de ¶ Portesio Anno reconciliatæ natiuitatis ¶ .M. D. XI. die. XVII. Augusti. 115<sup>a</sup>. Index cōmentariorum . . . 122<sup>a</sup>. FINIS.

Folio. a<sup>4</sup> b–f<sup>8</sup> g<sup>10</sup> h–n<sup>8</sup> o p<sup>6</sup> q<sup>8</sup>. 122 leaves, 5–114 numbered 1–110. 45 lines, head-line, and marginalia, 237 (245) × 140 (165) mm. Types: title, gothic 140 and 92; text, roman 105 mm. Essling 1727.

1<sup>a</sup>, title; 1<sup>b</sup>, epistle, Lucas olchinensis: artium & legum professor: Rosello de Rosello patauo foelicitatem; 2–4, tabula; 5–114, text, register, and colophon; 115–122, index.

The title-cut, repeated at the head of book i of the De Bello Gallico, and the smaller cuts before each of the other seven books and of books ii–v of the De Bello Ciuili are all from the Livy of 1493 as reprinted by De Zanis in 1502. The large woodcut of Lentulus before Book i of the De Bello Ciuili appears to be new.

312 × 205 mm. Purple morocco.

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198. PLAUTUS: COMOEDIAE. Venice, 1511. (10<sup>b</sup>.)



CRESCENTIIS, PETRUS DE. De Agricultura vulgare.

Venice, 6 September, 1511.

1<sup>a</sup>. TITLE: PIERO CRESCIENTIO || DE AGRICVLTVRA VVLGARE. 234<sup>b</sup>.  
COLOPHON: Impressum Venetiis die sexto mē||sis Septēbris anno dñi .M. D. XI. 235<sup>a</sup>.  
¶ TAVOLA del libro . . . 240<sup>a</sup>. END: FINIS TABVLE.

Quarto. a-z & ꝑ A-D<sup>s</sup>. 240 leaves, 2-234 numbered 2-235. 2 columns. 38 lines and head-line, 158 (165) × 112 mm. Type: roman 83 mm. Essling 844.

1<sup>a</sup>, title; 1<sup>b</sup>, woodcut; 2-234, text and colophon; 235-240, table.

Shaded woodcut on 1<sup>b</sup> of a laurelled lecturer and his class, traced by the Prince d'Essling to the Synonyma (wrongly attributed to Cicero) of 1 Sept. 1507; numerous small cuts (75 × 54 mm.), too wide for the columns, mostly from the old blocks (No. 88).

200 × 150 mm. Half vellum.

[200]

DECIUS, PHILIPPUS. Sermo pro justificatione Concilii Pisani nunc  
Mediolani residentis.

[Milan, 1512.]

1<sup>a</sup>. TITLE: Sermo editus per excellentissimū V. I. do||ctorem dñm Philippū Deciū  
siue de Dexio || Mediolanēsem: pro iustificatione Cōcilij || Pisani nunc Mediolani residētis.  
In quo || breuiter respondetur rationib<sup>9</sup> pape: que in bulla edi||ta cōtra Concilium cōtinentur.  
|| [Woodcut.] 8<sup>a</sup>. END: Laus deo. ||| ¶ Philippus decius Mediolani.

Octavo. a<sup>s</sup>. 8 leaves. 36 lines, 118 × 68 mm. Text-type: gothic 65 mm.; heading type, gothic 130 mm.

Shaded title-cut (96 × 68 mm.): Descent of the Holy Spirit on an Emperor, a king, cardinals, and bishops. Small ornamental capital on title and a good A (30 × 30 mm.) on 2<sup>a</sup>.

This second Council of Pisa assembled in 1511, under the auspices of the Emperor Maximilian and Louis XIII of France, as a protest against the failure of Pope Julius II to keep his promise that a General Council should be called within two years of his accession. It was transferred first to Milan, in December, 1511, and subsequently to Lyons, against which city the Pope launched a bull in August, 1512, for harbouring it. Decius was a Milanese professor of law at Pisa and Siena (1454-1535).

138 × 92 mm. Buff leather wrapper.

[201]

OVIDIUS NASO, PUBLIUS. Epistolae Heroidum.

Venice, Johannes Tacuinus, 13 May, 1512.

1<sup>a</sup>. TITLE: Epistole Heroides Ouidii diligenti castigatiōe exculte || aptissimisq; figuris  
ornate: comentātib<sup>9</sup> Antonio Volz||sco ⁊ Vbertino Cresentinate in Ibin vero Domitio ||  
Calderino: ⁊ Christofozo Zaroto: viris eruditissi||mis: additis isuper grecis: que vbiq;  
deerāt: nec||nō in margine vtilissimis apostillis. Vna cu; || castigatissima Tabula secundu;  
alphabeti || ordinem: que oīa scitu dignissima miro || ordie cōplectit: que hactenus a nullo ||  
alio alicubi locoru; ipressa repies. ||| [Device.] 114<sup>a</sup>. COLOPHON: ¶ Impressum Venetiis per  
Ioannem Tacuinum de Tridino. anno dñi .M. D. XII. die. xiii. Maii. ||| REGISTRVM. HVIVS  
OPERIS ||| A a b c d e f g h i k l m n o p q r s t. Oēs sūt terni pter q r q sūt qterni & l t q sūt  
duerni. ||| Cum Gratia [Device] ⁊ Priuilegio.



Folio. [\*]a-k<sup>6</sup>l<sup>4</sup>m-p<sup>6</sup>q r<sup>8</sup>s<sup>6</sup>t<sup>4</sup>. 120 leaves, 8-120 numbered ii-cxiii. 62 lines of commentary, head-line, and marginalia, 248 (257) × 162 (180) mm. Types: text, roman 112; commentary, 80 mm. Essling 1143 (who makes sigs. q r have 10 leaves and the whole book 124).

21 woodcuts; those to the Heroides are each in three compartments illustrating different sections of the story. The Ibis, which follows, has a striking cut of Invidia standing between a scribe and a stork. There is a border to the first page of text and large pictorial and ornamental capitals.

287 × 198 mm. Modern green morocco.

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## HIERONYMUS. Vite dei sancti Padri vulgare historiate.

Venice, Bartholomaeus de Zanis, 24 November, 1512.

1<sup>a</sup>. TITLE: Vita di sancti Padri || vulgare hystoriata. || ✠ || [Device.] 212<sup>a</sup>. COLOPHON: ¶ Finisse le Vite de sancti Padri uulgare historiate. Stampate in Venetia per Bartholo||meo de Zanni da Portese. Nel .M.D.XII. ad .XXIII. Nouembrio. || REGISTRO. || a b c d e f g h i k l m n o p q r s t u x y z & ꝑ ꝛ. Tutti sono quaderni: ecceto q r che so||no terni. Et etiam h n t u che sono quinterni.

Folio. a-g<sup>8</sup>h<sup>10</sup>i-m<sup>8</sup>n<sup>10</sup>o p<sup>8</sup>q r<sup>6</sup>s<sup>8</sup>t u<sup>10</sup>x-z & ꝑ ꝛ<sup>8</sup>. 212 leaves. 2 columns. 47 lines and head-line, 245 (252) × 165 mm. Text-type: roman 104 mm. Essling 576.

About a hundred small cuts, mostly from the first illustrated edition, that of Giov. Ragazzo for L. A. Giunta, 25 June, 1491. Large cut on 9<sup>a</sup> from same source, enclosed in border from the Bibles of July, 1492, and April, 1502, and Supplementum Chronicarum of May, 1506; borders to other books from the Dante of March, 1491 (No. 57).

301 × 205 mm. Old half-binding, brown leather over beech boards. At the end is a leaf from a vellum manuscript with music.

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## DANTE ALIGHIERI. Opere.

Venice, Bernardinus Stagninus, 24 November, 1512.

1<sup>a</sup>. TITLE (red): OPERE DEL DIVINO || POETA DANTHE CON SVOI COMENTI: || RECORRECTI ET CON OGNE DI-||LIGENTIA NOVAMENTE IN || LITTERA CVRSIVA || IMPRESSE. ||. ✠ || [Printer's device.] || In Bibliotheca || S. Bernardini. || [Woodcut.] 450<sup>b</sup>. COLOPHON: Fine del comento di Christoforo Landino Fiorētino sopra la Comedia di Danthe poeta ex-||cellentissimo reuista ꝛ emēdata dili-||gētenmente p el reuerēdo maestro Pietro da Figino mae||stro in theologia ꝛ eccellente p̄dicatore del ordine de minori ꝛ ha posto molte cose in diuersi || luoghi che ha truouato mancare si in lo texto cōe nella giosa etiā nouiter per altri eccellenti || huoi. Impressa in Venetia per Miser Bernardino stagnino da Trino de monferra. Del .M. || CCCCC. XII. Adi .XXIII. Nouembrio. 451<sup>a</sup>. QVI COMINCIA IL CREDO DI DANTHE. 452<sup>a</sup>. PATER NOSTRO DI DANTHE || . . . AVE MARIA DI DANTHE || . . . AMEN. || REGISTRO || . . . che e sexterno || [Device.]

Quarto. AA<sup>12</sup>; a-z ꝛ aa-zz ꝛ ꝑ ꝑꝛ A-E<sup>8</sup>. 452 leaves, 13-452 numbered 1-441. 51 lines, head-line, and marginalia, 169 (173) × 105 (113) mm. Types: text, italic 85; commentary, italic 66 mm. Essling 536.





203. DANTE ALIGHIERI: OPERE. Venice, 1512.  
Frontispiece to Canto I.



1<sup>a</sup>, title printed in two sizes of roman capitals with the words 'In Bibliotheca S. Bernardini' in italics; 1<sup>b</sup>-12<sup>b</sup>, commentary of Landino; 13<sup>a</sup>, blank; 13<sup>b</sup>, cut; 14-450, text, colophon; 451, 452, Dante's Credo, Pater Noster, and Ave Maria, register, printer's device.

98 woodcuts, about one-fourth of them bearing various signatures, imitated from those in the edition of March, 1491 (No. 57). The title and beginning of text (leaves 1 and 14) have a border of three thin ledges of saints and angels and a foot-piece, that to 1<sup>a</sup> representing Adam and Eve in the presence of the Creator, that to 14<sup>a</sup> the Sibyl and the Emperor Octavian.

214 × 155 mm. Modern green morocco.

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HYGINUS. De stellis. Pavia, Jacobus Paucidrapius, for the heirs of Octavianus Scotus, 12 January, 1513.

1<sup>a</sup>. TITLE: Higinius de stellis. || [Woodcut.] 51<sup>a</sup>. COLOPHON: ¶ Habes lector cādice aureū Higini opus: nouissime īfinitis pe-||ne errorib<sup>9</sup> emēdatū: maximāq; diligētia PAPIAE Impressū: arte || ⁊ industria IACOB Paucidrapēsis de Burgofrāco: Sumptib<sup>9</sup> vō || heredum quondam Nobilis viri dñi Octauiani Scoti ⁊ sociorum. || Anno Dñi M. D. XIII. Die .XII. Ianuarij.

Quarto. A-F<sup>8</sup> G<sup>4</sup>. 52 leaves, the last blank. 37 lines, 153 × 100 mm. Text-type: gothic 82 mm. Essling 290.

1<sup>a</sup>, title, in gothic type; 1<sup>b</sup>, title woodcut repeated; 2-51, text, colophon; 52, blank.

A reprint of Ratdolt's editions (Nos. 31 and 36) entitled Poetica Astronomica, with copies of his cuts, some of which are much improved in the process; also numerous ornamental capitals, including the large P with a man's head, which had previously appeared in the Repetitio of Philippus Decius in 1507.

212 × 151 mm. Bound with Gauricus, Ephemerides, 1533.

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PAULUS DE MIDDELBURGO. De recta Paschae celebratione et De die Passionis. Fossombrone, Octaviano Petrucci, 8 July, 1513.

1<sup>a</sup>. TITLE: PAVLINA || DE RECTA PASCHAE || CELEBRATIONE: || ET DE DIE PASSIONIS || DOMINI NOSTRI || IESV || CHRISTI:— 395<sup>b</sup>. COLOPHON: Impressum Forosempronii per spectabilē uirū Octauianū petru||tiū ciuē Forosemproniesem īpressorīae artis peritissimū Anno || Domini .M. D. XIII. die octaua Iulii. cū priuilegio a || sūmo pōtifice Leone decimo autori operis cōces-||so, q nullus possit īprimere neq; īprimi facere || neq; uēdere dictos libros sine licētia au||toris sub excōmunicationis latā || sentētiā librorūq; amittēdorū || pōena: quēadmodū patet ī || breui apostolico super || hoc confecto, cuius || exemplar in prin-||cipio operis || positum || est. || ✠ || [Device.]

Folio. a<sup>8</sup> b<sup>6</sup> c-s<sup>8</sup> t<sup>10</sup>; A-O<sup>8</sup> ω<sup>6</sup> P-Z AA-FF<sup>8</sup> GG<sup>6</sup>. 396 leaves, the last blank. 39 lines and head-line, 213 (223) × 125 mm. Text-type: roman 108 mm. Essling 1776.

1<sup>a</sup>, title; 1<sup>b</sup>, privilege, dated 29 April, 1513, and arms of Leo X; 2-152, on the celebration of Easter; 153-394<sup>a</sup>, on the date of Christ's Passion; 394<sup>b</sup>, errata; 395<sup>a</sup>, verses to the reader; 395<sup>b</sup>, register, colophon, and printer's device; 396, blank.

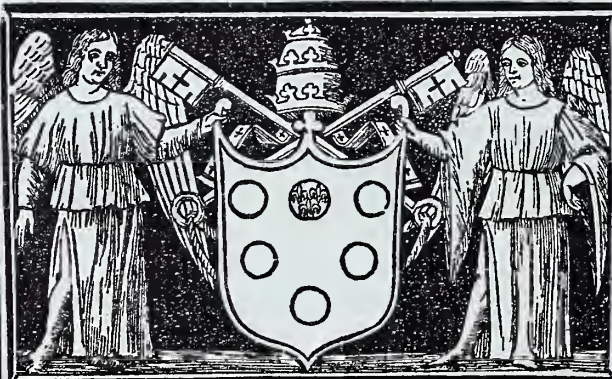


Ad summū christianæ aristocratæ principē, maxi-  
mūq; sacroꝝ antistitem, Leonem decimū: Pauli ger-  
mani de Middelburgo dei & apostolicæ sedis gratia  
episcopi forosempronienſis ī libros suos de recta pas-  
chæ obseruatione, & de die passionis Christi præfatio  
in qua exponit causam, quæ eū ad scribēdū impulit.



Um sacri collegii uoto ad messē  
euāgelicā nuper uocatus fuerim iu-  
gumq; dñi assumpserim, & cor pec-  
tusq; totū deo dicauerim: uisum est  
mihi rationem aliquā uillicationis  
meæ sanctitati tuæ reddere debere:  
atq; in gazophylacio domini si non talentū saltem  
didrachmum, aut quadrantem minimum apponere  
oportere. nā ut euangelica testatur doctrina talentū  
nobis creditū haudquaquam terræ suffodiēdum est,  
sed elaborādum potius ut domino a quo accepimus  
duplicatū (si fieri potest) restituamus: ne torpore op-  
pressi, & inertia notati comminātis dei uocem audire  
mereamur: qua seruū nequam increpat, quod  
talentū sibi creditum terræ suffoderit: ociosos quoq;  
in theatro inuentos saluator noster obiurgat, atq; in  
uineam suam properare iubet. Itaq; colonus & ser-  
uus Christi factus, messēq; domini ingressus, altam  
illam ac æditissimam speculam christianæ religionis  
propugnaculum caluariz montis uerticem ascendi,  
ex qua lōge lateq; prospiciens multa speculatus plā-  
raq; perlustrās sciscitatus sum si forte partē aliquam  
a messoribus neglectam conspicerem: quā cum inue-  
nire non ualerē ne tamen uacuis tabernaculum dñi

a ii





Paulus de Middelburgo was a noted German mathematician (b. 1455). After acting for some time as physician to the Duke of Urbino he became Bishop of Fossombrone in 1494. Thirty years later he resigned his see and died at Rome in 1534. It was doubtless at his invitation that Octaviano Petrucci, a native of Fossombrone, left Venice in 1511, after printing music books there for ten years under a privilege for his music types which he had procured from the Senate, and set up a press in his birthplace. In 1513 he completed this splendid book. The fine border here shown is used with three different heraldic foot-pieces, bearing respectively the arms of Pope Leo X (reproduced), the Emperor, and the Bishop himself. The second tract is illustrated by a full-page woodcut of the Crucifixion, with accessories (in the Heaven the Virgin and Child surrounded by a semicircle of popes, beneath this the fall of the idols, &c.) connected with a dream which the author narrates. There are also many fine capitals. The ornamentation of the book is attributed to Francesco [Griffi] da Bologna, the cutter of the Aldine italics, who is said to have worked at Fossombrone with Petrucci.

310 x 200 mm. Without the blank leaf. Half deerskin.

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CORVO, ANDREA. *Chiromantia*. Venice, Augustinus de Zanis, for Nic. and Dom. dal Jesus, 1 September, 1513.

1<sup>a</sup>. TITLE: ¶ Opera noua de Maestro Andrea cor||uo da Carpi habita alla Mirandoz||la tratta dela Chiromantia stā||pata con gratia. ||| [Woodcut of crow.] 90<sup>b</sup>. COLOPHON: ¶ Stampata in Venetia per Augustino de || Zannis da Portesio. Ad instātia de || Nicolo e Dominico dal Iesus || fratelli. Nel .M. D. XIII. || adi primo Septembrio. || Cum gratia & priuilegio.

Octavo. [\*]<sup>2</sup> A<sup>2</sup> B-Y<sup>4</sup> [Z]<sup>2</sup>. 90 leaves. 23 lines, 121 x 76 mm. Text-type: roman 106 mm.

1<sup>a</sup>, title; 1<sup>b</sup>, woodcut device (a ribbon forming the letters y h s, white on black); 2<sup>a</sup>, cut of a hand; 2<sup>b</sup>, woodcut (Corvo reading a man's hand); 3-90<sup>a</sup>, text; 90<sup>b</sup>, printer's device, colophon.

On the fly-leaf is a pencil note by Mr. Fisher: 'There is an edition of this work in the British Museum Library with Latin text having the same year and same month and day. There are some slight alterations in the earlier leaves and it has a dedication to Joannes Franciscus Gonzaga, Duke of Mantua, which is interesting, as there can be no doubt that the middle figure in the woodcut is a portrait of the Duke and the figure on the right of the Author. There is no copy of this edition in the British Museum.' It has also escaped the Prince d'Essling.

154 x 96 mm. Wanting sig. G 3, which is supplied in pen. Facsimile on old blue morocco with semis of fleur-de-lis.

[207]

CAPRANICA, DOMENICO. *Arte del ben morire*. Florence, 1513.

1<sup>a</sup>. ¶ Incomincia elprohemio della arte del ben morire cioe īgra-||tia di Dio compilato & composto per lo Reuerendo in chri-||sto padre Monsignor Cardinale di fermo neglianni del no-||stro Signore. M. cccc. lii. ||| [Woodcut and text.] 22<sup>b</sup>. COLOPHON: 1513 || ¶ Finito ellibro del ben morire || tucto storiato Deo gratias.

Quarto. [a b<sup>8</sup>] c<sup>6</sup>. 22 leaves. 32 lines, 163 x 108 mm. Text-type: roman 102 mm.



Last six leaves (sig. C) of an edition, closely resembling the undated one of about 1495, containing 5 large and 7 small woodcuts (two repeated), several of which are the same as those in the earlier edition.

186 × 125 mm. Modern brown morocco.

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## PSALTERIUM. Psalterium Chaldaicum siue potius Aethiopicum.

Rome, Marcellus Silber for Johannes Potken, 30 June–10 September, 1513.

1<sup>a</sup>. [Woodcut of David, printed in red.] 1<sup>b</sup>. Ioannes Potken Prepositus ecclesie sancti Georgij Colonien. || Peregrinaꝝ litteraꝝ studiosis S. p. d. 90<sup>a</sup>. Ioannes Potken Studiosis. S. || COMpleui (deo annuente) Psalteriũ David . . . Et qa || in eorũdem Chaldeoꝝ libris nõnulla Cantica: quibus fere || omnibus in horis nostris Canonicis utimur / repperi: duxi || Cantica ipsa / Psalterio apud eos iuncta / ordine eoꝝ seruaꝝ || to addere: & quod quodlibet Canticũ sit litteris latinis e re||gione capitis cuiuslibet indicem dare: ut ad studendũ vos || faciam promptiores / Valete. 100<sup>a</sup>. FIRST COLOPHON (red): ¶ Impressum est opusculũ hoc ingenio ⁊ impensis Ioãnis Potken || Prepositi Ecclesie sancti Georgij Colonien. Rome per Marcellum || Silber al's Fräck: ⁊ finitũ Die vltima Iunij Anno salutis .M. D. xiiij. 106<sup>b</sup>. SECOND COLOPHON (red): Finitũ Romæ Die .X. Septembris. Anno xpianæ || Salutis .M. D. XIII. 107<sup>a</sup>. Alphabetũ: seu potius Syllabariũ Iraꝝ Chaldeaꝝ. 108<sup>b</sup>. END: . . . ⁊ alios numeros cõponere || Finis.

Quarto. [a-m<sup>8</sup> n<sup>4</sup>; \*<sup>8</sup>.] 108 leaves. 45 lines of gothic type, 161 × 90 mm. 31 lines of Ethiopic, 156 × 90 mm. Types: gothic 71 mm.; Ethiopic 102 mm.; roman 92 and 110 mm.

1<sup>a</sup>, woodcut; 1<sup>b</sup>, epistle of Potken to students; 2–90<sup>a</sup>, text of the Psalms, note by Potken; 90<sup>b</sup>–100<sup>a</sup>, text of Canticles, &c., note by Potken, colophon; 100<sup>b</sup>, seven lines in Chaldean type; 101–106, text of Song of Songs, note by Potken followed by second colophon; 107, 108, Chaldean alphabet and numerals, &c.

In his preface Potken recalls the saying of Augustine, that a man can find more solace in a dog than in another man with whom difference of language prevents him from conversing. He thinks this restraint becomes the more irksome between men of different race but the same religion, and had therefore set himself to learn from Ethiopians staying in Rome enough of their language to enable him to edit this psalter for the use of others wishing to learn the language.

216 × 144 mm. Old brown mottled calf, lion rampant stamped in gold front and back.

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## QUINTILIANUS, MARCUS FABIVS. De Institutione Oratoria.

Venice, Aldus Manutius and Andreas Torresanus, August, 1514.

1<sup>a</sup>. TITLE: M. F. QVINTILIANVS. ||| AL[Device]DVS. 234<sup>a</sup>. COLOPHON: VENETIIS IN AEDIBVS ALDI, || ET ANDREAE SOCERI MENSE AVGVSTO .M. D. XIII.

Quarto. \*<sup>4</sup> a–z A–E<sup>8</sup> F<sup>6</sup>. 234 leaves, leaf 4 blank. 39 lines and head-line, 154 (158) × 84 mm. Text-type: italic 80 mm.

1<sup>a</sup>, title; 1<sup>b</sup>, letter of Aldus to Ioannes Baptista Rhamusius; 2, 3, table of chapters; 4, blank; 5–234<sup>a</sup>, text, register, and colophon; 234<sup>b</sup>, device.

220 × 137 mm. Original brown leather stamped in blind with figures of birds, an archer, &c. In the centre is a rectangular panel with small copies of a Koberger design.

[210]



PEROTTUS, NICOLAUS. *Regulae grammaticae.*

Florence, for Filippo Giunta, September, 1514.

1<sup>a</sup>. TITLE: ¶ REGVLAE NICOLAI PEROTTI PON||TIFICIS SYPONTINI. ||  
[Woodcut.] 90<sup>a</sup>. COLOPHON: ¶ Impressum Florentiae Philippi Giuntæ Florētini. ||  
Impēsis Anno Salutis. M. D. XIII. Men. Septēb.

Quarto. a-k<sup>8</sup> 1<sup>10</sup>. 90 leaves. 44 lines, 174 × 98 mm. Type: roman 80 mm.

1<sup>a</sup>, title; 1<sup>b</sup>, Calphurnius Brixienis Antonio Moretto Brixienti amicorum optimo Sal. plu.; 2-90<sup>a</sup>, text, colophon; 90<sup>b</sup>, Giunta's device.

Title-cut as in Landini's *Formulario di Lettere*, Miscomini 1492 (see No. 63).

Perottus, who is chiefly remembered as a grammarian, was also a poet, an Archbishop (of Siponto), and Governor of Umbria and Perugia. He was born at Sassoferrato in 1430 and died in 1480.

213 × 141 mm. Wants the second sheet of the last quire. Book-plate of Cardinal Marius Marefuschus. Stained vellum. [211]

FANTIS, SIGISMUNDUS DE. *Theorica et practica de modo scribendi.*

Venice, Johannes Rubeus, 1 December, 1514.

1<sup>a</sup>. TITLE: THEORICA ET PRATICA PERSPI||CACISSIMI SIGISMVNDI  
DE || FANTIS FERRARIENSIS IN || ARTEM MATHEMATICÆ || PROFESSORIS  
DE MO||DO SCRIBENDI FA||BRICANDIQVE OMNES LIT||TERARVM || SPECIES.  
|| ✕ || Cum Gratia & Priuilegio. || [Woodcut.] 76<sup>a</sup>. COLOPHON: Impressum Venetiis per  
Ioannem Rubeum Vercellē||sem. Anno Domini. M. cccc. xiii. Kalen. Decembris. || Omnes  
sunt Quaterni: præter .C. qui est Duernus.

Quarto. ✕ A B<sup>8</sup> C<sup>4</sup> D-I<sup>8</sup>. 76 leaves. 28 lines and head-line, 147 (155) × 102 mm. Text-type: roman 105 mm. Essling 1824.

1<sup>a</sup>, title; 1<sup>b</sup>, verses to the reader; 2-4, dedication 'Ad Illustrissimum Principem Alfonso Estensem Ferrariæ ducem Mathematicæ disciplinæ cultorem Feruentissimum' and preface; 5, lines to the reader in prose and verse; 6-8<sup>a</sup>, tabula; 8<sup>b</sup>, woodcut entitled 'Statua seu Scriptoris Forma'; 9-76<sup>a</sup>, text, colophon, register; 76<sup>b</sup>, blank.

Two woodcuts, one of the right way to hold a pen, the other showing pen, ink-jar, square, compasses, knife, and scissors; numerous diagrams; diagrams to illustrate the construction of the letters of the alphabet.

Though usually cited as the earliest printed manual of calligraphy, this belongs rather to the same class as Pacioli's *Divina Proportione* (see No. 190), since it is concerned with the right proportions of the different letters and not with the various forms of handwriting. The illustrations are attributed to Ugo da Carpi.

203 × 149 mm. Modern blue morocco.

[212]

TRANSLATIO. *Translatio miraculosa ecclesiae Mariae Virginis de Loreto.*

[Rome, Stephanus Guillireti, c. 1515.]

1<sup>a</sup>. TITLE: ¶ Translatio miraculosa ecclesie || beate Marie virginis de Loreto.  
[Woodcut.]



Octavo. [a<sup>4</sup>] 4 leaves. 23 lines, 100 × 66 mm. Type: gothic 86 mm.

The title-cut represents the Virgin in glory with the Holy Child in her arms. It is surrounded by a border in eight sections, viz. four corner-pieces containing figures (the B. Virgin, Angel of the Annunciation, and two prophets), and white on black scrollwork at the sides.

In the year 336 the Empress Helena erected a basilica over the house at Nazareth identified as that of the B. Virgin. According to the legend the house, in 1291, when threatened with desecration by the Saracens, was miraculously transferred to Dalmatia and thence after three years to the neighbourhood of Recanati. The name Loreto is variously derived from the wood (lauretum) in which the house was deposited and from the name (Laureta) assigned to its proprietress.

135 × 101 mm. The Inglis copy with cuttings, as usual, pasted into it. Paper covers.

[213]

## APOCALYPSIS. Apocalypsis Jesu Christi.

Venice, Alexander de Paganinis, 7 April, 1515: 1516.

Part i. 1<sup>a</sup>. TITLE (red and black): Apocali||psis iesu || christi. hoc est re||uelatione fatta a || sancto giohanni || euangelista, cum || noua expositione: in lingua volgare cō||posta per el reuerendo theologo ⁊ ange||lico spirito frate Federico veneto Or-||dinis predicatorum: cū chiara dilucida||tione a tutti soi passi: cosa vtilissima. || Impressa p mi alexandro de paganini. || in Venetia. sub sereniss. duce Leo-||nardo lauredano. Cum gratia. |||| Vendesse sopra la riuā deli carboni. 93<sup>b</sup>. COLOPHON: Qui finisce la expositione del reuerendo theo||logo frate Federico veneto nelle prophetie: ouer || reuelationi de S. Giovanni ditte Apochalypsis || nouamente deducte in luce per Alexandro Paga||nino in Venetia del M. D. xv. Adi. VII. || de Aprile. |||| REGISTRVM. ||. . . excepto .A. elqual e quaterno. 94, blank. Part ii. 95<sup>a</sup>. TITLE: APOCHA||LYPSIS IHESV || CHRISTI. |||| [Woodcut of Christ asleep amid the storm.] |||| FLVCTVA||BIT SED NON DE||MERGETVR. 109<sup>b</sup>. COLOPHON: Impressa per Alex. Pag. Anno a natiui. || domini .M. D. xvj. 16<sup>a</sup>. [Woodcut.]

Folio. [\*<sup>2</sup>;] A<sup>8</sup> B-P<sup>6</sup>; [aa bb<sup>8</sup>]. 110 leaves, 4-93 numbered II-XCI. 2 columns. Part i. 64 lines, 238 × 147 mm. Text-type: italic 74 mm. Part ii. 62 lines, 252 × 155 mm. Text-type: roman 82 mm. Essling 205.

Besides the title-cut, repeated on the recto of the last leaf, Part ii contains fifteen woodcuts facing fifteen pages of text. These woodcuts are copied, with various degrees of freedom, from the corresponding Apocalypse cuts by Albrecht Dürer printed at Nuremberg in 1500. They are variously signed (1) Z. A. D.; (3, 8, 11-15) I. A.; (10) ZOVĀ ĀDREA. The six unsigned cuts may be by another hand, possibly Domenico Campagnola. The Zovan Andrea of cut 10, no doubt the same person as the I. A. of 3, 8, and 11-15, has been identified with an engraver on copper who in 1475 was working at Mantua and incurred the wrath of Mantegna by making engravings after his drawings without leave. At a later date he came under Milanese influence and continued engraving until about 1505. In apparent contradiction to this, Zovan Andrea has also been identified with the publisher-woodcutter 'Gioiāniandrea Vauassore ditto Vadagnino' of the undated Opera noua contemplatiua (see No. 251) and of the Herbolario volgare of 1534 (see No. 257), the imprint of which runs 'per Gioāni Andrea Vauassore detto Guadagnino & fratelli'. Both identifications were accepted by Passavant, and despite the fact that the firm of Vavassore continued in existence as late as 1570 they are not absolutely incompatible, if we choose to suppose that the engraver of Mantua became the head of a workshop of woodcutters early in the 16th century, and that this firm was subsequently controlled by a son or nephew of the same name. But there is no link beyond the two Christian names between the work of





214. APOCALYPsis IESU CHRISTI. Venice, 1516. (Cut 10, reduced.)



the woodcutter of the Apocalypse and the engraver of Mantua, and it is simpler to leave the latter out of the question. On the other hand, as early as 1518 we find the full signature ZOVAN. ANDREA. DE. VAVASSORI. F. on an edition of the *Thesaurus Spirituale Vulgare* printed by 'Nicolo Zopino & Vincentio cōpagni' (finished 24 September; for the edition of 1524 see No. 239), and the title-cut of a preacher thus signed might well be by the same workman as the ship of the Church in the present work. Moreover the form of signature Z. A. V., with the second and third letters surmounted by a cross, which it has been proposed to reserve for Vavassore as distinguished from Zoan Andrea, is found in 1525 on a quite successful copy of Holbein's elaborate border to the *Tabula Cebetis*, of which the woodcutter of the Apocalypse can hardly be deprived. It is thus simplest to identify Zoan Andrea exclusively with Vavassore, without making him personally responsible for all the work on which any of his signatures are found.

Frate Federico Veneto, the Dominican author of the commentary to which the illustrations formed a tardily issued appendix, appears to have flourished more than a century before this edition was printed.

300 x 205 mm. With the stamp: *Ex libris Iosephi Martini Lucensis*. Vellum. [214

## PETRARCA, FRANCESCO. Opera.

Venice, Augustinus de Zanis, 20 May, 1515.

1<sup>a</sup>. TITLE (red): Opera del preclaris((black)simo Poeta misser Francescho Petrarcha con el || cōmento de misser Bernardo Lycinio sopra li || triūphi. Con misser Frācescho Philelpho: || Misser Antonio de tempo: Misser Hie-||ronymo Alexādrino sopra li Soneti || ⁊ Canzone nouamente historiate: || ⁊ correcte per Misser Nicolo || Peranzone. Azonte mol||te notabele ⁊ excel-||lente additione. || (red) ✕ || [Device, 'S. Bartholomeus', in black.] 138<sup>a</sup>. COLOPHON: ¶ Qui finisse li triumphi de Misser Francescho Petrarcha: Stampadi in Venetia || per Augustino de Zanni da Portese nel .M.D.XV. adi. xx. Mazo. || ¶ Registrum huius operis. || . . . || q̄ xiii. c. iiii. Part ii. 139<sup>a</sup>. TITLE: Sonetti ⁊ Canzone de || misser Francescho || Petrarcha. 251<sup>a</sup>. COLOPHON: ¶ Finisse li Soneti & Canzone de Misser Frācescho Petrarcha ben correti p Nicolo Perāzone altra||mēte Riccio Marchesiano: liquali soneti incominciādo dal principio insino al soneto Fiāma || dal ciel su le tue trezze pioua a carte .66. sono exposti p el degno poeta Mis. Frācescho Phi||lelpho & da li indrio isino qui sono exposti p el Spectabile Mis. Hieronymo squar||ciafico Alexādrino: Et etiam tutti li ditti soneti sono exposti p lo Eximio Mis||ser Antonio da Tēpo. Stāpadi in Venetia p Augustino de Zāni de por-||tese nel .M.D.XV. Adi. xx. Mazo. || 251<sup>b</sup>. ¶ Tabula deli Soneti . . . 254<sup>a</sup>. Registro de Soneti & Canzone || . . . || Tuta lopera sie. q̄. xxv. c. ii.

Folio. a<sup>10</sup> b-r<sup>8</sup>; A-N<sup>8</sup> OP<sup>6</sup>. 254 leaves, 11-138 numbered I-CXXVIII, and 140-251 numbered II-CXIII. 62 lines of commentary. 248 x 163 mm. Types: text, roman 105 mm.; commentary, roman 80 mm. Essling 87.

1<sup>a</sup>, title; 1<sup>b</sup>, prefatory prose and verse; 2-7, tabula; 8-10<sup>a</sup>, prologue; 10<sup>b</sup>, woodcut; 11-138<sup>a</sup>, text of Triumphs, colophon, and register; 138<sup>b</sup>, blank; 139<sup>a</sup>, title of Sonetti; 139<sup>b</sup>, 140, life of Petrarch; 141-251<sup>a</sup>, text of Sonetti & Canzone, colophon; 251<sup>b</sup>-254<sup>a</sup>, tabula, register; 254<sup>b</sup>, blank.

Six full-page illustrations to the Triumphs from Codecha's edition of March, 1493, enclosed in the same border. Large pictorial and ornamental capitals. The notes q̄ xiii. c. iiii at the end of Part i, and q̄ xxv. c. ii at the end of Part ii, this last relating to the whole book, give the number of quinternions (quires of five sheets or ten leaves) and sheets, i.e. thirteen quinternions and four sheets, or 138 leaves, in Part i, and twenty-five quinternions and two sheets, or 254 leaves, in the whole work. This extension of the Register is found in a few other books about this time.

311 x 217 mm. Vellum.

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TERENTIUS AFER, PUBLIUS. Terentius cum quinque commentis.  
Venice, Lazarus de Soardis, 3 October, 1515.

1<sup>a</sup>. TITLE: Terentius cum || quinqz cōmen-||tis: v3 Dona-||ti: Guido||nis: Cal||phur. Ascensij ⁊ Seruij. || Cum gratia ob figuras: || vt p3 in ei<sup>9</sup> puilegijs. 241<sup>b</sup>. COLOPHON: ¶ Habes pspicacissime lector: Terētii codicem. una cum qnque Cōmentariolis. s. Donati: Guidonis: Ascensii: Cal-||phurnii: & Seruii: sicuti nōnulli inquiunt. sūmis cū lucubrationib<sup>9</sup> castigatissimū. Noctesq; insomnes cōterēdo: legē-||do: corrigēdoue: steriliaq; resecando fructiferisq; addendo (si uideri utile est). Enimuero pro uirium meaꝝ facultate. || hunc pub. Terē. afri. codicē lectitauī. Quāuis balbutiens linguaq; tremula claudicās. attamē tuæ humanitati cōfusus. || Præterea si menda dignū legēdi gratia repies q;cq;: meo errori ignoscere uelis quæso. Peculiare dictum Omnium hēre || memoriā: & in nullo deficere. potius est diuinitatis ¶ humanitatis. Iccirco hūc thesauꝝ tuæ bibliothecæ ascriptu eūq; || ueneratu ac annotatuq; dignum cēseo. Impressum Venetiis per Lazarum de Soardis die. 3. Octob. 1515. Qui a Sena-||tu Venetoꝝ obtinuit qd' nullus imprimere seu īprimi facere audeat eoꝝ in territorio sub mulcta ut suis in gratiis patet. || Ad Lectorem [two sets of verses. Device.] REGISTRVM . . . || END: qn̄. 24, car. 2.

Folio. A<sup>6</sup>B<sup>4</sup>C-Z AA-HH<sup>8</sup>. 242 leaves, the last blank. 59 lines of commentary, head-line, and marginalia, 241 (246) × 166 (181) mm. Types: text, roman 103 mm.; commentary, roman 80 mm. Essling 874.

1<sup>a</sup>, title; 1<sup>b</sup>, woodcut; 2, 3, tabula; 4-5<sup>a</sup>, Directorium Adagiorum; 5<sup>b</sup>-9<sup>a</sup>, life of Terence; 9<sup>b</sup>, woodcut; 10<sup>a</sup>-241<sup>a</sup>, text; 241<sup>b</sup>, colophon, Index commentariorum (eight lines giving the symbols of the five commentators), Excusatio Lazari (six lines), and register, with the printer's device at the side.

Large woodcuts of Terence and his commentators on 1<sup>b</sup>, and of a theatre on 9<sup>b</sup>, and numerous column cuts, all from the original blocks of 1497.

305 × 205 mm. Without the blank leaf. Purple morocco. [216]

ORTEGA, JUAN DE. Summa de Arithmetica.  
Rome, Stephanus Guillireti, 10 November, 1515.

1<sup>a</sup>. TITLE: SVMA || De arithmetica: Geometria || Practica vtilissima: ordina||ta per Iohane de Orte||ga spagnolo || Palentino. || ✠ || Cum Priuilegio. 116<sup>a</sup>. COLOPHON: ¶ Impresso in Roma per Mastro Stephano Guilleri de Lorena || anno del nostro Signore 1515 adi 10 de Nouēbre Regnante Leo||ne Papa decimo in suo Anno tertio. || REGISTRVM || . . . excepto T chi e quaterno. || [Device.]

Folio. A-S<sup>6</sup>T<sup>8</sup>. 116 leaves, 3-116 so numbered. 35 lines and head-line, 200 (211) × 127 mm. Text-type: roman 115 mm.

The title has four border-pieces with black ground; at the head a hunt, at foot bust of Philelphus; outer margin a stag, inner margin trophy of arms. On 2<sup>a</sup> the same pieces surround the arms of Augustino Ghisi, to whom the book is dedicated on the next page. The different sections of the book are preceded by frontispieces made up of border-pieces and blocks, including a copy in reverse of the Hercules and Antaeus border in the Naples Aesop of 1485, a reduced version of the large border in the same book, a coat of arms, &c.

In his 'Rara Arithmetica' Mr. D. E. Smith writes of this book: 'This is one of the most celebrated Arithmetics written in Spain in the sixteenth century. It is a purely commercial



book, beginning with notation, taking up the four processes with integers, the progressions, the roots, and the checks on operations, and the same operations in the same order with fractions, and then discussing the business rules. These last include exchange, rule of three, profit and loss, partnership, testament problems, barter, alloys, false position, and a little mensuration.' The first edition was printed at Barcelona in 1512, the second the same year at Lyons. Juan de Ortega was a Spanish Dominican, and is said to have been still living in 1567.

288 x 203 mm. Parchment.

[217]

## CAVALCA, DOMENICO. Specchio di Croce.

Venice, Manfredus de Bonellis, 1515.

1<sup>a</sup>. TITLE: [Woodcut.] Libro titolato Spechio di Cro||ce nouamente Impresso ⁊ con debita dili||gentia corretto. Et in lingua florenti-||na ridotto. Opera spirituale e mol||to deuotissima / ne laquale si cō-||tiene tutti li misterij de la pas-||sione di Christo / e / la nobili||tade dela sanctissima cro||ce con altri diuotissimi || fioretti / che la Ta-||bula ricorda e || nel libro legendo trouerete. 64<sup>a</sup>. COLOPHON: ¶ Impresso in Venetia Con summa diligētia Correcto nellaquale cor||reptione nō pocho habbiāo insudato & affatichatoci: conciosia che di||moltissime copie / o uero exempli di q̄sta utile operetta parte scritte in || pēna & pte imp̄ssi nessuno nhabbiāo trouato corretto / ma tutti eq̄lmē||te incorretti. Onde noi (benche insufficienti) con quel poco sapere || che la natura ci ha porto habbiamo transcorrendo di molti corropti || fatto uno correpto. ¶ ¶ Stāpato p Maestro Māfrino bon de Monfera del .M. CCCCC. XV.

Quarto. A-Q<sup>4</sup>; 64 leaves, the fourth blank. 40 lines, 164 x 111 mm. Text-type: roman 83 mm.

The title-cut (100 x 82 mm.) shows Christ on the Cross, Mary and John standing by; in the foreground numerous worshippers, four of them holding books. The page is enclosed in a conventional border, white ornament on black ground.

The colophon, with its claim that special editorial care had been taken in compiling a correct text out of many incorrect ones, is copied verbally from that in an edition of more than twenty years earlier, the undated one attributed to the press of Bartolommeo di Libri about 1494 (see No. 89). But the request to the reader not to blaspheme if he still finds an error and the reminder 'Solo in dio regna perfectione' are not repeated.

206 x 152 mm. Half-bound.

[218]

## MISSALE ROMANUM. Venice, Lucantonio Giunta, 23 March, 1516.

1<sup>a</sup>. TITLE (red and black): Missale Romanū nouiter || ĩpressum cū annotationibus in || margine ad facillime omnia que in ipso ad alias pagi-||nas remittuntur ĩnuenienda. Et quū alicuius sancti || missa ĩperfecta est: notatus est locus vbi ĩnqui-||ri debeat. Insuper cum figuris festiuitatum || ac euāgeliorum initia exornantibus iuxta || materiaꝝ contentam diligē-||tissime ac-||commodatis. Addita missa archan||geli gabrielis per .S. dominum || Leonem papā .x. approbata. [Device in red.] 232 [numbered 224]<sup>a</sup>. COLOPHON: ¶ (red) Accipite optimi sacerdotes Missale: iuxta morem Romane eccle-||sie expletum: solertiꝝ diligentia castigatum: ac ꝑ plurimis figu||ris ad celebritatum conuenientiam decoratum: ĩmpensis||ꝝ Lucantonij de giunta florētini: Leonardo Laure||tano serenissimo Venetiarū principe imperante: || Anno a nati. dñi M. cccc. xvj. x. calendas || Aprilis: ĩ alma Venetiaꝝ vrbe ĩpres||suꝝ: ⁊ deuotis deū omnipotentē || maximū celebrationib⁹ stu||diosissime (vt debetis) || colite: ad cu⁹ laudē || tāto ministerio di||gnos vos effice||re dignat⁹ est. || (black) Laus deo. ||| (red) Registrum || (black) . . . Omnia sunt quaterna.



Folio. ✠ a-z 124 A B<sup>s</sup>. 232 leaves, 10-232 numbered 2-224. 2 columns. 39 lines, head-line and marginalia, 262 (270) × 171 (186) mm. Text-types: gothic 135 mm. with large and small face.

1<sup>a</sup>, title under cardinal's hat in red; 1<sup>b</sup>-7<sup>a</sup>, calendar; 7<sup>b</sup>, 8<sup>a</sup>, tabulae; 8<sup>b</sup>, woodcut; 9<sup>a</sup>-232<sup>a</sup>, text, colophon, register; 232<sup>b</sup>, blank.

A characteristic specimen of Giunta's elaborate missal work, with full-page cuts and borders. In the borders the inner side-block is a floral ledge, the outer side-block is made up of five woodcuts of saints (52 × 38 mm.); the head-piece shows the Father, the Virgin and Child; the foot-piece the Pope with Doctors of the Church, Octavian and the Sibyl or the Institution of the Eucharist, or it is made up of six small blocks.

343 × 230 mm. Vellum fly-leaves with prayers and signature of Domenico Marciani priore della Compagnia di Siena. Modern purple morocco. [219]

## OVIDIUS NASO, PUBLIUS. *Metamorphoses*.

Venice, Georgius de Rusconibus, 20 April, 1517.

1<sup>a</sup>. TITLE (red): P. ovidii || Metamorphosis || Cum luculentissimis Raphaelis Regij || enarrationibus: quibus cū alia q̄daz || ascripta sunt: q̄ in eremblarib<sup>9</sup> an||tea impressis non inueniuntur: || tum eorum apologia: q̄ fue||rant a quibusdam re||prehensa. || Cum Gratia 1 Priuilegio. || (black) Iacobi Musæi Foroiuliensis Ad lectorem Carmen. || [Six elegiac couplets.] 179<sup>b</sup>. COLOPHON: Ad Lectorem: || ¶ Siquid forte litterarū immutatione, transpositione, inuersione. || appositione. omissione aliaue deprauatione offenderis stu||diose lector id correctionis difficultati ascribas ro||gat Georgius de Rusconibus Mediolanēsis || cuius industria Raphael Regius ī hoc || opere describendo usus est. Ve||netiis Principe felicis. || Leonardo Lau||redano Die || xx. Aprilis || M. D. || xyvii. || REGISTRVM. || A a b c d e f g h i k l m n o p q r s t u x || ¶ Omnes sunt quaterni præter A & x qui sunt quinterni. || Quinterni .xviii. || [Device.]

Folio. A<sup>10</sup>; a-v<sup>8</sup> x<sup>10</sup>. 180 leaves, 12-179 numbered II-CLXIX. 62 lines of commentary and head-line, 251 (257) × 164 mm. Types: 140 mm. and two larger gothic types on title; text, roman 108 mm.; commentary, roman 81 mm. Essling 230.

1<sup>a</sup>, title; 1<sup>b</sup>-3<sup>a</sup>, dedicatory letter headed 'Raphael Regius Ioani Lubrācio Epō & Poloniæ regni cōsiliario imortalitatē', dated 'Ex Venetiis. xii. kalendas Maias .M D XVII', followed by a defence of the text of his edition; 3<sup>b</sup>-5<sup>b</sup>, 'Ad Illustrissimum Mantuæ Principem Franciscum Gonzagam Raphaelis Regii enarrationum in Ouidii Metamorphosin præfatio', dated 'Venetiis Nonis Septembris. Mcccc xciii.', followed by Life of Ovid and 'Index eorum quæ quog in libro Metamorphoseos Ouidii continentur'; 6<sup>a</sup>-8<sup>a</sup>, 'Tabula', or 'Index enarrationum Raphaelis Regii in Ouidii Metamorphosin'; 8<sup>b</sup>, diagram of winds; 9<sup>a</sup>-179<sup>a</sup>, text and privilege; 179<sup>b</sup>, colophon, &c.; 180, blank.

The first three woodcuts are from Rusconi's edition of 1509; for the two next the original blocks of 1497 reappear; the remainder are shaded copies.

The misprint 'eremblarib<sup>9</sup>' in line 5 of the title does not occur in the British Museum or in that of the Prince d'Essling, both of which read 'exemplarib<sup>9</sup>'.

308 × 206 mm. Wants two leaves of the first quire and the blank at the end. Bound with the Tristia of 1499 (No. 136). [220]



CARACCIOLUS DE LITIO, ROBERTUS. Specchio della Fede.

Venice, Petrus de Quarengis, 30 September, 1517.

1<sup>a</sup>. TITLE: Specchio de || la fede || Vulgare. Nouamente impresso || Diligentemente correcto: ¶ || Historiato. || [Woodcut and border-pieces.] 155<sup>b</sup>. COLOPHON: ¶ Qui finisse el libro compilato nouamente da 'quella corona di predicatori chiamato frate Roberto ca-||razola de lege del ordine deli frati minori per diuina gratia episcopo de Aquino Vicario generale di tutto || el regno elqual libro e intitulato Speculum fidei: cioe Specchio della fede in uulgare & latino ad contem-||platione dello Illustrissimo Signor Alfonso de Aragonia Duca de Calabria & primogenito della Maiesta || del Re Ferdinando per diuina gratia Re di Napoli & el ditto libro fo compilato nel Anno .M.cccc.xc. & fo || presentato al ditto Illustrissimo Duca che uisitaua la puintia di Puglia per nō se trouare altra copia che uno || certo originale scripto de propria mano del ditto fra Roberto ad utilita de molte persone e stato prodotto || in luce in la cita Venetia. Stampato per Maistro Piero de Quarengis Bergomascho del M. D. XVII. || Adi ultimo Setembrio.

Folio. A-Z & 2<sup>6</sup>. 156 leaves, the last blank, 3-155 so numbered. 2 columns. 61 lines and head-line, 251 (256) × 171 mm. Text-type: roman 82 mm.

1<sup>a</sup>, title; 1<sup>b</sup>, epistle and reply; 2-153<sup>a</sup>, col. i, text; 153<sup>a</sup>, col. ii-155<sup>a</sup>, tabula; 155<sup>b</sup>, colophon and register; 156, blank.

The title-cut (54 × 48 mm.) represents the marriage of the B. Virgin; that at beginning of the text (98 × 118 mm.), in the Venetian-Florentine style, represents a battle of footmen, one mounted man to the right.

212 × 144 mm. Paper boards.

[221]

BERGAMO. Copia delle stupende e horribile cose che ne bolchi di Bergamo sono apparse. [Florence? after 23 December, 1517.]

1<sup>a</sup>. Copia delle stupende e horribile cose che ne bolchi di Bergamo sono || a questi giorni apparse. || .✥. || [Woodcut.] 2<sup>b</sup>. END: Data in Castello de Villa chia||ra adi .xxiii. di Dicēbre. || M. ccccc. xvii. || [Woodcut of sun.]

Quarto. 2<sup>a</sup>. Two leaves. 33 lines, 168 × 102 mm. Text-type: gothic 102 mm.

Beneath the title on 1<sup>a</sup> is a woodcut (70 × 97 mm.) in the Florentine style representing a battle of footmen, one mounted man to the right. The text begins with a florid ornamental I.

212 × 144 mm.

[222]

PONTANUS, JOANNES IOVIANUS. Opera. Venice, Andreas Torresanus in the house of Aldus, June, 1518, April and September, 1519.

Vol. I. 1<sup>a</sup>. TITLE: IOANNIS IOVIANI PONTANI OPE-||RA OMNIA SOLVTA ORA-||TIONE COMPOSITA. || AL-[device.]DVS. || (italics) Nomina librorum qui in hisce tribus partibus con-||tinentur, à tergo huius paginae notata || reperiuntur. 331<sup>b</sup>. COLOPHON: VENETIIS IN AEDIBVS ALDI, ET || ANDREAE SOCERI MENSE || IVNIO .M.D.XVIII. Vol. II. 1<sup>a</sup>. TITLE: IOANNIS IOVIANI PONTANI || DE ASPIRATIONE [ &c. ] 318<sup>a</sup>. COLOPHON: VENETIIS IN AEDIBVS ALDI, ET || ANDREAE SOCERI, MENSE || APRILI .M.D.XIX. Vol. III. 1<sup>a</sup>. TITLE: CENTVM PTOLEMAEI SENTENTIAE AD || SYRV M FRATREM A PONTANO E || GRAECO IN LATINVM TRALA||TAE, ATQVE EXPOSITAE. || EIVSDEM PONTANI LIBRI XIII. || DE REB. COELESTIBVS. || LIBER ETIAM DE LVNA



IM-||PERFECTVS. 320<sup>a</sup>. VENETIIS IN AEDIBVS ALDI, || ET ANDREAE SOCERI, || MENSE SEPTEMB. || M.D.XIX. 320<sup>b</sup>. [Device.]

Quarto. Vol. i. \*4; a-z aa-ss<sup>8</sup>. 332 leaves, 5-332 numbered 1-326, leaves 100 and 332 blank. Vol. ii. A-Z AA-QQ<sup>8</sup>RR<sup>8</sup>. 318 leaves, numbered; leaf 48 blank. Vol. iii. aaa-zzz AAA-RRR<sup>8</sup>. 320 leaves, 2-301, so numbered. 39 lines and head-line, 154 (157) × 82 mm. Text-type: italic 78 mm.

Of the two personal names borne by Pontanus the former was baptismal, the latter academic. Born in 1426 at Cerreto in Umbria, he became the protégé of Panormita at Naples, and succeeded him as the president of his academy. For many years he was a very successful diplomatist and the most distinguished man of letters in Italy. He died in 1503 or 1505.

215 × 130 mm. Without the blank last leaf of Vol. i. Contemporary black morocco, ruled in blind and gold, with centre and corner-pieces, and rosettes and leaves within a rectangle. Lettered on the upper covers OPERA PONTANI. VOL. I (II, III). [223]

CALANDRI, FILIPPO. Arithmetica.

Florence, Bernardo Zucchetto, 20 July, 1518.

TITLE: Pictagoras Arithmetri||ce Introductor. COLOPHON: ¶ Impresso nella Excelsa Cipta di Firè-||ze per Bernardo Zucchetto Lan-||no .M. D. XVIII. Adi. || xx. di Luglio.

Octavo. a<sup>4</sup> b-n<sup>8</sup> o<sup>4</sup>. 104 leaves. Numerous woodcuts. 26 lines, 108 × 75 mm. Text-type: roman 83 mm.

1<sup>a</sup>, title; 1<sup>b</sup>, woodcut (master and pupils), title repeated above; 2<sup>a</sup>, dedication to Julianus Laurentius de Medici; 2<sup>b</sup>, 3<sup>a</sup>, prefatory matter; 3<sup>b</sup>, 4<sup>a</sup>, woodcut (numbers expressed by the fingers of the hand); 4<sup>b</sup>-104<sup>b</sup>, text, colophon.

A reprint of the edition of 1491 (see No. 56).

140 × 101 mm. Paper covers. [224]

GAFORI, FRANCHINO. De Harmonia Musicorum Instrumentorum.

Milan, Gotardus de Ponte, 27 November, 1518.

1<sup>a</sup>. TITLE: ¶ Franchini Gafurii Laudensis Regii Musici publice || profitentis : Delubrig Mediolanensis Phona||sei: de Harmonia Musicorum In||strumentorum Opus. || Io. Iacobi Lomatii Epygrāma. || [Three elegiac couplets.] || [Woodcut.] 106<sup>b</sup>. COLOPHON [to left of woodcut]: ¶ Impressum Mediolani per || Gotardum Pontanum Calco||graphum die. XXVII. Nouem||bris. 1518. Authoris Præfetu||ræ Anno trigesimoquinto. Leo||ne Decimo Pōtifice Maximo: || ac Christianissimo Fancorum || Rege Francisco Duce Medio||lani. Fœlici Auspicio Regnan||tibus. || [Device.]

Folio. a<sup>4</sup>; A-M<sup>8</sup>N<sup>8</sup>. 106 leaves, 5-104 numbered I-C. 33 lines, head-line, and marginalia, 193 (203) × 129 (158) mm. Text-type: roman 115 mm.

1<sup>a</sup>, title; 1<sup>b</sup>, verses by Caesar Saccus and Niger Cremonensis; 2<sup>a</sup>-4<sup>a</sup>, 'index' or list of contents; 4<sup>b</sup>, Mauri Vgerii Mantuani & Musarum Colloquium, 13 elegiac couplets, followed by the arms of Jean Grolier, inscribed ✱ IOANNES. GRÖLIERIVS. MV SARVM CVLTOR.; 5-104<sup>a</sup>, text, preceded by four elegiac couplets and prose dedication to Grolier, and followed by register; 105, summary of the life of Gafori, headed 'Ex scriptis Pantaleonis Meleguli Laudensis', followed by three couplets, headed 'Magister Gulielmus lesigner Rothomagensis Figurarum Celator. Ad lectorem'; 106<sup>a</sup>, verses by Pantaleon Melegulus and Franciscus Phylippineus; 106<sup>b</sup>, colophon, device, and woodcut.



The title-cut, in the shaded Milanese style, represents Gafori lecturing to a class of a dozen pupils; his name, FRANCHIN<sup>9</sup>, is cut on his rostrum and a scroll bears the dictum 'Harmonia est discordia concors'; round three sides of the cut is the inscription, in contracted majusculæ, 'Fran. Gafuri<sup>9</sup> Lauden. tria de musica volumina. Theoricam. ac Practicam et Harmoniam Instrumētōꝝ accuratissimē cōscripsit'. In the text are numerous diagrams, and on the last page a woodcut of a man playing an organ, on and about the pipes of which are annotations.

The 'Praefectura' of the author, given in the colophon, like the regnal year of a pope or king, is the post of Organist and Choirmaster of Milan Cathedral, which Gafori had held since 1483. The preliminary matter is interesting for its praise of Jean Grolier, the celebrated book-lover, at this time Treasurer of the Duchy of Milan for Francis I, King of France; the supplementary matter for its life of Gafori and the information that the diagrams were cut by Guillaume Le Signerre.

277 x 200 mm. Purple morocco.

[225]

## OVIDIUS NASO, PUBLIUS. Metamorphoses.

Milan, Alexander Minutianus, for the brothers Legnani, 8 April, 1519.

1<sup>a</sup>. TITLE (red): P. Ouidio metamorphoseos || vulgare Nouamente stam||pato. Dili-  
gentemen||te Correcto ⁊ historiato ||| (black) ✕ ||| [Device of the Legnani] ||| venditur apud  
Fratres de Lignano || ad signum Angeli. 114<sup>a</sup>. COLOPHON: ¶ A Honore de Dio & de la  
Gloriosa Vergi||ne Maria Finisse lo Ouidio Metamor||phoseos uulgare nouamente stampato  
|| in Milano in Minutiana offici||na nel Anno de la incar||natione del nostro Si||gnore Iesu  
Xpo. .M. || D. xix. adi. viii. del || mese de aprile || Ad instan||tia de Li||gnani. ||| A. B. C. D.  
E. F. G. H. I. K. L. M. N. O. Tutti son||no quaterni: excepto. O. terno. ||| [Device.]

Folio. a<sup>4</sup>; A-N<sup>8</sup> O<sup>6</sup>. 114 leaves, 6-114 numbered II-CXII. 2 columns. 45 lines  
and head-line, 246 (255) x 168 mm. Text-type: roman 110 mm.

1<sup>a</sup>, title; 1<sup>b</sup>, woodcut (Phaeton) and prayer of the allegorizer Giovanni de Bonsignore  
dated 20 March, 1370 (17 lines); 2-4<sup>a</sup>, tabula; 4<sup>b</sup>, full-page cut; 5-113, text; 114<sup>a</sup>, colo-  
phon, register, large device of the brothers Legnani; 114<sup>b</sup>, blank.

The illustrations to the text are copies in three different sizes (93 x 140 mm., 80 x  
120 mm., and 68 x 105 mm.) of those in the edition of 1497, those of the intermediate size,  
of which there are only a few, being the best. Opposite the first page of text is a full-page  
cut of a centaur attacked by a horseman while a woman looks on.

294 x 205 mm. Half vellum.

[226]

## FIOR DI VIRTU.

Florence, Gianstephano di Carlo da Pavia, for  
Bernardo di Piero Pacini, 7 May, 1519.

1<sup>a</sup>. TITLE: ¶ Fior di uirtu hystoriato. [Woodcut in border.] 40<sup>a</sup>. COLOPHON:  
¶ Finito ellibro chiamato Fior di uirtu: Stampato in Firenze p || Gianstephano di Carlo da  
Pauia: Ad petitione di Bernardo || di ser Piero Pacini da Pescia: Adi. vii. di Maggio ||  
M. D. XIX. || [Pacini's device.]

Quarto. a-e<sup>8</sup>. 40 leaves. 38 lines, 165 x 108 mm. Text-type: roman 87 mm.

Title-cut of a friar in a garden and 21 text-cuts of the 35 of the edition of 1498, the  
earliest edition known, though the blocks were in existence at least as early as 1494. The



present cuts illustrate chapters 1, 8-10, 13-19, 21, 23, 24, 28, 30, 32, 35, 36, 38, 41. Though a little the worse for wear they have hardly lost any of their charm. To appreciate them it must be understood that each chapter, as a rule, provides two stories or 'exempli' as to the virtue or vice with which it deals, and the illustrator has combined the two subjects, sometimes at the risk of confusing his readers.

200 x 133 mm. Ashburnham copy. Vellum.

[227]

CRESCENTIIS, PETRUS DE. De Agricultura vulgare.  
Venice [Alexandro Bindoni], 9 July, 1519.

1<sup>a</sup>. TITLE: Piero crescentio De || Agricultura || Vulgare. ||| [Device of Bindoni with his initials A. B.] 234<sup>b</sup>. COLOPHON: Impressum Venetiis die nono mēsis Iulii anno dñi M. D. XIX.

Quarto. a-z & p p A-D<sup>8</sup>. 240 leaves, 2-234 numbered II-235. 2 columns. 38 lines and head-line, 155 (161) x 110 mm. Text-type: roman 80 mm. Essling 845.

According to Prince d'Essling, on the back of the title-page (missing in this copy) there is a large shaded woodcut from the Doctrinale of Alexander Gallus, 8 June, 1513.

219 x 157 mm. Wants first leaf. Limp vellum.

[228]

RALLUS, MANILIUS CABACIUS. Juueniles Ingenii Lusus.  
Naples, Johannes Pasquet da Salo, 15 December, 1520.

1<sup>a</sup>. TITLE: MANILII || CABACII || RALLI || IUVENILES || INGENII || LVSVS. 41<sup>a</sup>. COLOPHON: ☉ Impressum Neapoli In ædibus Ioan. Pasquet. || de Sallo. Anno Seruatoris nostri .M. D. || XX. XV. Decemb. Leone .X. Ponti. [Printer's device in border.]

Quarto. +<sup>6</sup> A-I<sup>4</sup>. 42 leaves, 6 and 42 blank. 22 lines, 122 x 95 mm. Text-type: roman III mm.

1<sup>a</sup>, title; 1<sup>b</sup>, blank; 2, epigrams; 3-5<sup>a</sup>, dedication; 5<sup>b</sup>, 6, blank; 7-40, text; 41<sup>a</sup>, colophon; 41<sup>b</sup>, errata; 42, blank.

The title is enclosed in a frame in the Venetian shaded style, with putti, snakes, &c. Beneath the colophon is the printer's device enclosed in a border which may have been designed for the Naples Aesop of 1485. In the upper compartment are two wild men fighting with spears and bucklers. But the side-pieces are single instead of double. Apparently this is a trial block accidentally preserved. On the last page is a list of errata.

Rallus seems chiefly known from a note on him by Giraldi (quoted by Tiraboschi, vi. 1430), in which his name is rather amusingly linked with that of another member of the Accademia del Panormita, Michael Marullus: both, he says, were born of Greek parents, but educated in Italy, and better versed in Latin; they were friends and both writers of epigrams; Marullus was wittier than Rallus, but Rallus luckier than Marullus, for in recent months he had been made a bishop in Crete by Leo X.

191 x 135 mm. Modern green morocco.

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229. RALLUS: JUVENILES INGENII LUSUS. Naples, 1520.  
Device and Border.



TERENTIUS AFER, PUBLIUS. Terentius cum quinque commentis.  
 Venice, Georgius de Rusconibus, 23 March, 1521.

1<sup>a</sup>. TITLE: TERENTIVS || cum quinq; cōmentis: v3 || Donati: Guidonis: || Calphur. Ascen||sui ⁊ Séruii. || Cum gratia ⁊ priuilegio. || [Device.] 203<sup>b</sup>. COLOPHON: Venetiis Impensis Georgii de Rusconibus Mediolanensis. || Anno dñi .M.D.XXI. die .XXIII. Martii.

Folio. ✕ A-Z<sup>8</sup> & 5<sup>6</sup>. 204 leaves, the last blank. 2 columns. 70 lines, head-line, and marginalia, 252 (258) × 164 (186) mm. Types: text, roman 90 mm.; commentary, roman 72 mm. Essling 877.

1<sup>a</sup>, title; 1<sup>b</sup>-3<sup>b</sup>, tabula; 4-5<sup>a</sup>, Directorium; 5<sup>b</sup>, cut; 6-8, Life of Terentius; 9-203<sup>b</sup>, text, register, colophon; 204, blank.

Large woodcut on 5<sup>b</sup> of Terence lecturing to his six commentators, from the edition of 1497; about fifty column cuts, some printed from the original blocks, others copies.

308 × 208 mm. Vellum over paper boards.

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GHALIGAIO, FRANCESCO DI. Summa de Arithmetica.  
 Florence, Bernardo Zucchetta, 15 May, 1521.

1<sup>a</sup>. TITLE: Summa De Arithmetica. || [Woodcut.] 114<sup>a</sup>. COLOPHON: ☿ Impresso in Firēze per Bernardo Zuc||chetta Adi .XV. di Maggio || M. CCCCC. || XXI. || ☿ Con Gratia & Priuilegio.

Quarto. A-L<sup>6</sup> M-X<sup>4</sup> Y<sup>6</sup> Z<sup>2</sup>. 114 leaves, 3-112 numbered 3-109. 40 lines and head-line, 163 (168) × 100 mm. Text-type: roman 81 mm.

1<sup>a</sup>, title; 1<sup>b</sup>, blank; 2<sup>a</sup>, dedication to Cardinal Giulio dei Medici; 2<sup>b</sup>, contents; 3-112, text; 113-114<sup>a</sup>, errata and colophon; 114<sup>b</sup>, blank.

Title-cut (160 × 111 mm.) of a Master throned, a scholar leaving him, another presenting his work, on the lower steps one boy weighing, another using compasses, between them the arms of the Medici; 71<sup>a</sup>, half-length female figure of Geometry, in roughly cut border of branches, into the top of which are worked the arms of Cardinal Giulio dei Medici.

Francesco Ghaligaio was a Florentine arithmetician who died in 1536. In his 'Rara Arithmetica' Mr. D. E. Smith describes the book from the reprint of 1552, and notes also one of 1548. Statements as to other editions of 1540, 1551, 1562, &c., he doubts. He speaks of the book as 'written in the general style of the Italian works of the sixteenth century, more or less resembling that of Pietro Borgo [see No. 35]. It was intended for the use of merchants, and contains a large number of practical problems showing the conditions of trade at the time of its publication.'

207 × 136 mm. Brown morocco.

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VITRUVIUS POLLIO, MARCUS. De Architectura. In vulgare.  
 Como, Gotardus da Ponte, 15 July, 1521.

1<sup>a</sup>. TITLE: DI || Lucio || Vitruuio || Pollione de || Architectura Li-||bri Dece traducti de || latino in Vulgare affi||gurati: Cōmentati: & con || mirando ordine Insigniti: per il || quale facilmente potrai trouare la || multitudine de li abstrusi & reconditi Vo-||cabuli a li soi



loci & in epsa tabula con summo studio expositi & enucleati ad Immensa utilitate de ciascuno Studioso & beniuolo di epsa opera. ||| ¶ Cum Gratia & Priuilegio. [Printer's device.] 191<sup>a</sup>. COLOPHON: ¶ Que finisse Lopera præclara de Lucio Vitruuio Pollione de Architectura traducta de latino ī uulgare: || Historiata e Cōmentata a le spese e Instantia del Magnifico .D. Augustino Gallo Citadino Co-mense e Regio Referendario in epsa Citate: e del nobile .D. Aluisio da Pirouano Patricio || Milanese: Emendata e Castigata cum sūmo studio e diligētia excepto alchune poche || cosse quale sono poste ne la infrascripta tabula de li Errori li quali non se hano || possuto fugire per lāgustia dil tēpo: Niente di meno Caro Lectore tu li po||teray restituire a li soy loci cō facilitate: talmēte che tuta lopera resta || Correctissima: e de cio ne pigliarai īfinita utilitate e delectatiōe p || la explicatiōe de tate difficultate e declaratiōe de passi obscu||ri: quāti sono ne Lopera latina antedicta: Cossa desidera||ta & aspectata nō solo da li mediocri: ma anchora da sū||mi docti studiosi del Architoctonica disciplina: e Im||pressa nel amœna & delecteuole Citate de Como || p Magistro Gotardo da Pōte Citadino Mila||nese: ne lanno del nō Signore Iesu Chri||sto M. D. XXI. XV. mēsis Iulii Re-||gnāte il Christianissimo Re de Fran||za Francisco Duca de Milano cō || Gratia e Priuilegio tanto del || prælibato Re quāto de la || Sedia Apostolica cō pe||na e Interminatōe da || nō essere Impressa || da q a dece anni: || Secūdo che am||plamente ne li || dicti priui||le||gii || se contene || Laus || Deo. 191<sup>b</sup>. ¶ REGISTRVM . . . [Device.] 192<sup>a</sup>. ¶ TABVLA DE LI ERRORI IN TVTA LOPERA VITRVVIANA . . . || τελοσ.

Folio. [\*<sup>8</sup>]; A-Z<sup>8</sup>. 192 leaves, 9-191 numbered I-CLXXXIII. 77 lines of commentary and head-line, 323 (338) × 200 mm. Types: text, roman 110 mm.; commentary, roman 83.

1<sup>a</sup>, title; 1<sup>b</sup>, privileges for ten years granted to Augustinus Gallus by Leo X and by Francis I as Duke of Milan; 2-7, tabula; 8<sup>a</sup>, 'Patriciis Populoq; Mediolanensi Aloisius Pirouanus Salutem plurimam dicit'; 8<sup>b</sup>, dedication in Italian to Francis I by Augustino Gallo; 9-191<sup>a</sup>, text and commentary, followed by colophon; 191<sup>b</sup>, Register and device; 192<sup>a</sup>, Tabula de li erroribus, followed by an editorial note headed, 'Augustinus Gallus & Aluisius Pirouanus lectoribus salutem'. 'Priuilegii' is correctly printed in the British Museum copy.

The story of this sumptuous book, to print which Gotardus de Ponte was summoned to Como, has never been told in full in English, though a chapter was devoted to it in 'An History of the Origin and Establishment of Gothic Architecture' by J. S. Hawkins, in 1813. The greater part of it is to be found in the privileges, dedications, colophon, and note mentioned above, supplemented by another note by the editors at the foot of leaf cliiii<sup>b</sup> and by the autobiography of Cesariano on lxxxxi. From this last we learn that he was born at Milan (in 1483), his father, Laurentio Cesariano, an official in the chancery of the Chief Justice, dying before Cesare was fifteen. At this age the latter quarrelled with his step-mother and began a wandering career in Italy, supporting himself by painting and architecture. According to himself, when he was little more than eighteen he conceived the idea of editing and annotating Vitruvius, and (about 1520) the two editors of the book, Augustino Gallo of Como and Aloisio Pirovano of Milan, agreed to carry out his ideas on a sumptuous scale. Gotardus de Ponte was called in from Milan to print the edition, and from an autograph note by Cesariano in a copy in the Biblioteca Melziana we learn that contracts were signed obliging Gallo and Pirovano to provide for the daily correction of the proofs and to find Cesariano in board and pocket money, obliging Cesariano to complete his commentary by annotating Books ix and x, and agreeing that in return for defraying the entire expense of printing and illustrating the book Gallo and Pirovano should take one-third of the 1,300 copies to be printed, while the other two-thirds should be Cesariano's payment for his work as editor—terms (if rightly set forth) so favourable to the latter as to show clearly that Gallo and Pirovano were patrons and not publishers. Cesariano carried his commentary to the end of Book ix, chap. 6, and then, in May, 1521, decamped after a violent quarrel. The completion of the book was thereupon entrusted to Benedetto Giovio of Como and Bono Mauro of Bergamo; the printing was finished (surprisingly quickly) on July 15 of the same



year, and the work appeared under the protection of privileges obtained from Leo X and Francis I in the previous month. Cesariano thereupon commenced an action at Milan. So long as the French, of whom Gallo was a partisan, remained in power, this had no result ; but after their expulsion in 1525 Gallo's goods were confiscated, and in 1529 Cesariano was granted 2,050 libri 16 soldi and 8 denari out of his estate. He had meanwhile found employment as a military engineer and remained at Milan in this capacity till his death in 1543. (See 'Vita di Cesare Cesariano, architetto Milanese, scritta da V. de Pagave'. Milano, 1878.) There is internal evidence in his book that he was an insanely conceited pedant, but he seems to have known his business.

The majority of the woodcuts in this edition, over two hundred in number, illustrate more or less closely the columns, temples, theatres, baths, &c., mentioned in the text. But several are concerned only with the commentary, among these being a ground plan and two sectional elevations of Milan Cathedral, and an extraordinary picture on leaf lxxxxxii entitled 'Mundi electiua Caesaris Caesariani configurata', showing the author encouraged by Audacia to trust himself to the winds of fate. The illustrations on the whole, though pretentious, are only fairly good ; many of them are curiously modern in style.

429 x 283 mm. Green sealskin (Cockerell).

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AGOSTINI, NICCOLÒ DEGLI. Li successi bellici seguiti nella Italia.

Venice, Nicolò Zopino and Vincenzo de Polo, 1 August, 1521.

1<sup>a</sup>. TITLE : Li successi bellici seguiti nella Italia dal fatto || (red) Darne Di Gieredada Del M.CCCCC.IX. fin al presente .M.CCCCC.XXI. || Cosa bellissima & nuoua stampata con licetia & priuilegio Della || Illustrissima Signoria Di Venetia. (black) ¶ (red) Item sub pena excommu-||nicationis late Sentetie come nel breue appare & historiate. || [Woodcut.] 132<sup>a</sup>. COLOPHON : Finisse li successi fatti de Italia. Et in breue gliante-||cedenti de molti anni se daranno a luce. || Composta per Nicolo di Agustini & stampata per Nicolo Zopino & || Vincenzo da Venetia compagni .M.CCCCC.XXI. die .I. Augu. || Regnante linclito Principe messer Antonio Grimani.

Quarto. A-Q<sup>8</sup>R<sup>4</sup>. 132 leaves. 2 columns. 40 lines (five octetts), 175 x 115 mm. Text-type : roman 82 mm. Essling 2101.

Above the colophon is a Privilege (printed in italics) from Leo X dated 5 June, 1521, giving protection to the book for ten years. It is there described as containing 'historias rerum gestarum in Italia ab anno domini M.CCCC.VC. vsq; in hodiernum ferme diem gestarum', so that presumably 'gliantecedenti de molti anni' of the colophon were the events of 1495-1509. The first line of the title is in gothic type. Small capitals are used throughout the book for the beginning of lines 2-8 in each octett.

Six woodcuts, the first 160 x 123 mm., the rest 177 x 125 mm. Title-cut, an equestrian statue signed IB. P. in reverse ; A 4 verso, 'fatto Darne di Geradada', signed .z. a. ; D 1 recto, 'lassedio di Padoa', signed .z. a. ; F 7 verso, the same cut used for 'la presa di Bressa' ; G 8 verso, 'fatto Darne de Rauenna', signed .z. a. ; I 6 verso, 'fatto Darne De Vicenza', signed .z. a. ; N 2 verso, 'Rotta de Maragniano', signed .I. B. P. ; P 4 verso, the Ravenna cut repeated, without heading. The fights are ambitiously crowded and full of action, but none of the cuts are good.

Niccolò degli Agostini is best known as the continuator of Boiardo's Orlando. He also translated the Metamorphoses of Ovid with Lodovico Dolce.

205 x 147 mm. Last leaf in facsimile. Crimson morocco.

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233. AGOSTINI: LI SUCCESSI BELlici. Venice, 1521.  
Lassedio di Padoa or Presa di Bressa. (D 1 recto and F 7 verso.)



# KETHAM, JOHANNES DE. Fasciculus medicinae.

Venice, Caesar Arrivabenus, 31 March, 1522.

1<sup>a</sup>. TITLE (in woodcut border): Fasciculus medicīe. || Praxis tam chirurgis quam || etiam physicis maxime necessaria, consūmatissimi artium, || & medicīe doctoris Ioannis de Ketam alemani, fasciculus || medicīe nuncupata, quē in duodecim singularissimos tra||ctatus distinguitur, ut infra inspicienti patet, uidelicet. || De iudiciis urinarum. || De flobothomia. || De cautellis uenarum. || De membris genitalibus. || De problematibus. || De chyrgia. De ēgritudinibus particu. || De peste cōiter euitanda. || Mundini usualis anatho. || Allexātri Achillini anath. || De ēgritudinibus puero. || De uenenis oībus minera. || Quē omnia post nouissimam Venetam intelligibilem im-||pressionem, excussam anno domini M.CCCCC. exactissi-||ma diligentia Antonii Francisci Arriiabeni Veneti, & An-||dreē fratrum, collatis multis exemplaribus, adamussim fue-||re recognita, cunctisq; mendis, & erroribus, quibus undiq; || scatebant, expurgata. Adiectis denuo in Mundini anathomiam Allexandri Achillini Bononiensis an-||notationibus, nec non insigni tractatu de || uenenis mineralibus, & aliis multis, || quē in eadem mendosa impres-||sione deerant. Additis in-||super duobus repto||riis, que oīa digna || cognitu miri-||fice demō-||strant. || 63<sup>b</sup>. COLOPHON: ¶ Finit aureum, & singularissimum opus, quod uulgo fasciculus medicīe || nuncupatur, tractans de quibus-cunque egritudinibus a uertice ad plantam || pedis, quē humanis corporibus contingere possunt, ac aptissimis earum me-||dellis. Vna cum plerisque aliis eximiis tractatibus diuersorum doctorum, ad || multas infirmitates opportunis. Nouissime post ultimam Venetā impressio-||nem factam de anno millesimo quingentesimo, collatis multis exem-||plari-||bus, per Antonium Frāciscum arriiabenum Venetum, & Andream fratres || accurate recognitum, cunctisque mendis, & erroribus expurgatum. Im-||pressumque in alma Venetiarum ciuitate exactissima diligentia per Cesa-||rem arriiabenum Venetum, anno a natiuitate domini nostri millesimo || quingentesimo uigesimo secundo, die ultimo mensis martii, regnante sere-||nissimo principe Antonio Grimano Duce Venetiarum. || Registrum || . . . [Device] q̄ yi car. ii.

Folio. a<sup>4</sup> A-G<sup>8</sup> H<sup>4</sup>. 64 leaves, the last blank. 10 woodcuts. 2 columns. 53 lines and head-line, 243 (250) × 161 mm. Text-type: roman 93 mm. Essling 593.

1<sup>a</sup>, title; 1<sup>b</sup>, blank; 2-4<sup>a</sup>, repertorium; 4<sup>b</sup>, circular diagram; 5-63<sup>a</sup>, text; 63<sup>b</sup>, colophon, register, printer's device; 64, blank.

Ten full-page woodcuts as in the edition of 10 February, 1513.

303 × 216 mm. Limp vellum.

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# MISSALE PATAVIENSE.

Venice, Petrus Lichtenstein, for Lucas Alantse, 1522.

1<sup>a</sup>. TITLE (red): Missale Patauieñ. Cum || additionibus Benedictio||num Cereoz: Cine-||rum: || Palmarum: Ignis || paschalis. 1c. || (black) \* || S. Stephanus. S. Valentinus || [Device inscribed] (red) Luce Allantse || (black) Bibliopole Viennēsis. \* || 370<sup>a</sup>. COLOPHON: ¶ (red) Anno. 1522. Venetijs in edibus || Petri Liechtenstein. Impen||sis Egregij viri Luce || Allantse biblio||pole Vien||nēsis. || (black) \* || (red) Registrum || (black) . . . Reliqui quaterniones, 372<sup>b</sup>. ✠ 1522 ✠ [Device in red and black.] Petrus Lichtenstein. || Venetijs.

Quarto. A, a-v<sup>8</sup> x<sup>6</sup> yz 10 11 A-S<sup>8</sup> T<sup>12</sup>. 370 leaves, 9-369 numbered 1-361. 2 columns. 33 lines and head-line, 165 (171) × 120 mm. Text-types: large and small faced gothic 100 mm. Essling, Les Missels Vénitiens 15.

1<sup>a</sup>, title; 1<sup>b</sup>, tables; 2-7, calendar; 8, table of movable feasts, &c.; 9-368<sup>a</sup>, text; 368<sup>b</sup>-370<sup>a</sup>, tables, colophon, register; 370<sup>b</sup>, device.



Full-page woodcut of the Crucifixion and numerous small cuts and pictorial capitals.

208 × 149 mm. Cut of the Crucifixion coloured. The Canon Missæ printed on vellum. German stamped pigskin, dated 1589, in black, metal corner bosses and clasps. Centre stamps of Crucifixion and Resurrection, and roll stamp of Evangelist. [235]

## PRONOSTICATIONE. Pronosticatione in vulgare.

Milan, Johannes Scinzenzeler, 21 April, 1523.

1<sup>a</sup>. TITLE: Pronosticatione in vulgare ra||ra 1 piu nō odita laquale ex||pone e dechiara alcuni influxi del cielo: || & la inclinatione de certe constellatio||ne: cioe de la coniunctione gran||de: & dela eclipse: le quale so||no state a q̄sti anni quel||lo de male o de bñ || demōstrāo a que||sto tēpo: & p lo || aduēire. & du||rara piu āni || cioe ī fino || al āno. M.||D. lxxvii. ||| Astrologia [woodcut]. 40<sup>a</sup>. COLOPHON: ¶ Qui finisce questa pronosticatione laquale durara infino a lanno .M.||cccc lxxvii. ||| ¶ Impresso in Milano per Ioanne Angelo Scinzenzeler. Ne lanno .M. cccccxxiii. adi. xxi. de Aprile.

Quarto. A-E<sup>8</sup>. 40 leaves. 43 lines, 165 × 103 mm. Text-type: roman 77 mm.

46 woodcuts, including some repeats. Many of the cuts are from the Italian editions of Lichtenberger's Prognosticatio (see No. 64).

194 × 133 mm. Red morocco (Duru). Ashburnham copy.

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## MONTE. Monte delle Oratione.

Florence, for the heirs of Filippo di Giunta, 15 April, 1524.

1<sup>a</sup>. TITLE: Monte Delle Oratione. ||| [Woodcut.] 44<sup>a</sup>. COLOPHON: ¶ Finito el Monte dellorationi: cō un Tractato de quat||tro gradi spirituali / composto per sancto Augustino. || Impressa in Fiorenza a petitiōe delle Herede || di Filippo di Giunta. Adi xy. daprile. || M. D. XXIII.

Quarto. a B-E<sup>8</sup> F<sup>4</sup>. 44 leaves. 31 lines and head-line, 162 (168) × 103 mm. Text-type: roman 105 mm. Kristeller 288 b.

Title-cut of the Mount of Prayer with Christ seated at the top (155 × 114 mm.), from the edition printed by Bonaccorsi for Pacini in 1496; small cut (56 × 54 mm.) of S. Augustine kneeling before a crucifix.

196 × 130 mm. On the title-page, below the woodcut, are stamped the names: Ioannis Antiani. Modern vellum. [237]

## RAIMUNDUS DE VINEIS. Vita di S. Catherina da Siena.

Siena, Michelangelo di Bart[olomeo] F., for Giovanni di Alexandro,  
10 May, 1524.

1<sup>a</sup>. TITLE: Vita di .S. Catherina da Siena. ||| [Woodcut.] 117<sup>b</sup>. COLOPHON: ¶ Termino & fine alla miracolosa Vita della Seraphica Sācta || Catherina da Siena / Composta in Latino dal Beato Padre || Frate Raymondo da Capua / già Maestro generale del || Ordine de Frati Predicatori / & traducta in lingua || Vulgare Thoscana: da || el Venerando Padre || Frate Ambrosio Catherino de Politi da || Siena / del medesimo ordine / con ag-||giunta di



# Vita di. S. Catherina da Siena.



238. RAIMUNDUS DE VINEIS: VITA DI S. CATHERINA DA SIENA. Siena, 1524.



alcune cose ptinenti al||psente stato della chiesa no-||tabili & utili ad ogni || fedel || Christiano |||. ✕. ||| ¶ Stampata nella Magnifica & iclita Cipta di Siena: Per Mi-||chelāgelo di Bart. F. Ad instantia di Maestro Giouāni || di Alixādro Libraro. Adi .x. di Maggio. Nelli || Anni della salutifera Incarnatione || .M. D. XXIII. [Device of G. di Alexandro.] 118<sup>a</sup>. Antiphona . . . || . . . Per omnia secula seculorū. || AMEN.

Quarto. +<sup>6</sup>a-o<sup>8</sup>. 118 leaves, 7-118 numbered 1-112. 38 lines, 164×98 mm. Text-type: roman 87 mm.

1<sup>a</sup>, title; 1<sup>b</sup>, seven 4-line stanzas; 2-4<sup>a</sup>, preface; 4<sup>b</sup>, 14 lines of verse in salutation to S. Catarina below a cut of the Saint; 5, 6, table; 7-117<sup>a</sup>, text; 117<sup>b</sup>, colophon; 118<sup>a</sup>, cut of S. Catarina as before, with prayers above and below; 118<sup>b</sup>, second device of the bookseller.

Title-cut, by I. B. P. as reproduced. On 7<sup>a</sup> is a charming pictorial F showing a Dominican in prayer; on 118<sup>a</sup> a small cut (68×46 mm.) of two Battuti kneeling to S. Catarina.

Raimundus de Vineis of Capua (1318-1380), General of the Dominicans, was S. Catarina's confessor.

220×162 mm. Vellum.

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## THESAURO SPIRITUALE.

Venice, Nicolò Zoppino and Vincenzo de Polo, 2 November, 1524.

1<sup>a</sup>. TITLE: Thesauro spirituale vulgare in || (red) rima ⁊ hystoriato. Composto noua-mē-||te da diuote persone de Dio ⁊ del-||la gloriosa vergine Maria a || cōsolatione de li chatoli||ci ⁊ deuoti Chr||tiani. || [Woodcut:] 38<sup>a</sup>. COLOPHON: ¶ Stampata nella iclita citta di Venetia p Ni-||colo Zopino e Vicētio cōpagno. Nel .M. D.||xxiiii. Adi. II. de Nouēb. Regnāte lo icli-||to principe messer Andrea Gritti.

Octavo. A<sup>6</sup>B-E<sup>8</sup>. 38 leaves. 30 lines, 124×70 mm. Text-type: roman 82 mm.

Title-cut: a saint preaching to a crowd of men and women, standing and sitting, signed, ZOVAN. ANDREA. DE VAVASSORI. F. On 1<sup>b</sup> a crucifixion, probably from a Horae; 22 small cuts (about 35×55 mm.). An earlier edition, dated 1518, also with Zoan Andrea's title-cut, is in the British Museum.

147×92 mm. Paper boards half-bound.

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## ASTROLABIO. [Woodcut of an Astrolabe, with explanatory text.]

[Venice, c. 1525?]

[Woodcut.] || Questo instrumento e / nominato Astrolabio || rectilineo. Imperoche ha quasi tucte quel-||le cose che in nelli altri Astrolabii di molti || circuli . . .

Single sheet. 3 columns. Type: roman 76 mm.

The woodcut (145×208 mm.) shows a diagram shaped like a truncated pear, in a narrow rectangular border, the corners filled with emblems of the Four Elements. Thirty-seven lines of text are preserved in each of the three columns, with part of a thirty-eighth in the first and second. Rules are given for finding the position of the sun and moon and the ascendant, and there are notes on the natures of the several signs and planets.



The description of Leo begins on l. 38 of col. 2, and that of Capricorn at the top of col. 3. There are thus missing the rest of the description of Leo and those of Virgo, Libra, Scorpio, and Sagittarius, probably a dozen or more lines, so that there should be from 50 to 52 lines in each column.

290 × 210 mm. Cut close at the sides, slightly imperfect at the top, and wanting several lines at the foot. The woodcut is coloured. [240]

ORATIONE. Oratione de sancta Maria perpetua.

[Venice, Alexandro Bindoni, c. 1525.]

1<sup>a</sup>. TITLE: ¶ Oratione de sancta maria perpe||tua laqual fece papa zoane ¶ la doto || de tal gratia e priuilegio che qual ho||mo che la dicesse ouero facessi dire || quindesi zorni chauasse vnalma fora || del purgatorio. Laus deo. ||| [Woodcut.] 4<sup>b</sup>. END: per la sua sanctita che in lei haui || FINIS.

Octavo. [a<sup>4</sup>.] 4 leaves. 20 lines (2½ octetts), 82 mm. Type: gothic 100 mm.

Title-cut (78 × 58 mm., shaded): the Descent of the Holy Spirit on Mary and the Apostles. This had previously been used in the Specchio della santa madre ecclesia of Ugo de Santo Victore printed by Bindoni in 1521 (Essling 2104).

157 × 100 mm. Crimson morocco. [241]

SAVIO ROMANO. Proverbii.

[Venice, c. 1525.]

1<sup>a</sup>. TITLE: Prouerbij Del Savio Romano. || dicto Schiauo de Barri. ||| [Woodcut.] 4<sup>a</sup>. END: chi usa con loro more tristamente. |||

Quarto. [a<sup>4</sup>.] 4 leaves. 2 columns. 40 lines, 163 × 114 mm. Text-type: roman 81 mm.

Title-cut (100 × 83 mm.), in border of four pieces: on the left a man sitting, another standing in front of him with hands folded in his sleeves. In the foot-piece is a turbaned head.

An earlier edition of this was printed at Florence about 1500 as Li Prouerbii de lo Schiauo de Baro. E l abc disposto, and Brunet records also another entitled El Savio Romano et labici disposta.

214 × 150 mm. Ashburnham copy (Lot 3299 in the sale). Purple morocco. [242]

TAGLIENTE, GIOVANNI ANTONIO. Vera arte de lo eccellente scrivere.

[Venice,] 1525.

1<sup>a</sup>. TITLE: Lo presente libro Insegna La vera arte delo Excellē||te scriuere de diuerse varie sorti de litere Lequali se||fano p geometrica Ragione & Con la Pésente || opera ognuno Le Potra Imparare impochi giorni p || Lo amaistramento, ||| ragioni, ||| & ||| Essempli, come Qui sequente ||| vederai. ||| Opera del tagliente nouamente || composta cum gratia nel anno di nra salute || M D XXV. 24<sup>a</sup>. END: Hauendo io Giouanniantonio Taiente prouisionato dal sere||nissimo dominio Venetiano, per merito de insegnare que-||sta uirtute del-scriuere, con ogni debita cura dimostrato a||fare de diuerse qualita de lettere, & forzatomi



di narra||re quanto e stato il bisogno, Hormai io faro fine & se per || alcuno mio difetto o uero corso di penna alcuno pelegirino || ingegno ritrouasse qualche errore, pregoli che mi habino || per iscusato rendendo della presente opera gloria & honore al summo despensatore delle diuine gratie & che lon-||gamente ui conserui tutti in questa uita & nelaltra ui doni || felice beatitudine, &c. || [In white on a black cartouche:] Intagliato || per Eustachio Cellebrino || da Vdene.

Quarto. A-F<sup>4</sup>. 24 leaves. 21 lines, 164 × 108 mm. Text-type: italic 156 mm.

On the back of the title is a cut of a penman's tools.

195 × 148 mm. Half vellum.

[243]

## TAGLIENTE, GIOVANNI ANTONIO. Luminario di Arithmetica.

[Venice,] 1525.

1<sup>a</sup>. Considerando io Ioanni Antonio Taiente, quanto e ne-||cessaria cosa a diuersi Mercatanti, & a molti Artesani || li quali fanno le sue mercantie ne le loro botege, & || assai di loro nō sanno la regola del tenere con||to dei loro libri sempii ne dopii, & pero || mi sono mosso a componer la presen||te opereta per quelli che hāno || debisogno accio che sapi||no tenere ordinata||mente el detto conto del suo libro Vgnoso || come seguendo piu oltra ue-||derete la regola sua. 16<sup>a</sup>. END: Hauendo Io Giouanniantonio Tagliente prouisionato dal || Serenissimo Dominio Venetiano, con ogni debita cura di-||mostrato a fare diuerse Partite di ragione mercantile con || le sue regole secondo el consueto delli pratici mercatanti. || Et sforzatomì di narrare quāto e stato il bisogno si della || Inclita città de Venetia come etiā de tutte le altre città del||la Italia, Hormai io faro fine & se per alcuno mio difet||to o uero corso di penna alcuno pelegirino ingegno retrouas||se nella presente mia opera qualche errore prego che in || mio loco uoglia supplire, laquale e intitulata Luminario di || Arithmetica stampato cō gratia et Priuilegio del Anno di || nostra salute M, D, xxv,

Quarto. A-D<sup>4</sup>. 16 leaves. 1<sup>b</sup>, 23 lines, 181 × 90 mm. Text-type: italic 156 mm.

196 × 148 mm. Half vellum.

[244]

## TAGLIENTE, HIERONIMO. Componimento di Arithmetica.

[Venice,] 1525.

1<sup>a</sup>. Title [woodcut, white on black]: OPERA CHE || INSEGNA || A fare ogni Ragione || de Mercātia || & apertegare le Terre || Con arte geometrical || Intitolata Componimēto || di arithmetica. || Con grati<sup>a</sup> & preuilegio || M. D. XXV. 91<sup>b</sup>. HAuendo noi con ogni diligētia dimostrato a fare || le scritte ragione con le sue regule ⁊ amaestramē-||ti mediante quelli hauerai splendido lume che || in ogni altra ragione facile ⁊ difficile operādo sa||perai fare. Vale.

Octavo. A-Z<sup>4</sup>. 92 leaves, the last blank. 35 lines, 124 × 75 mm. Text-type: gothic 70 mm.

1<sup>a</sup>, title in white script on black ground; 1<sup>b</sup>, woodcut; 2<sup>a</sup>, '¶ Al benigno lettore Hieronymo Tagliente'; 3-91, text; 92, blank.

Heavily shaded woodcut of a mathematician seated and an accountant writing at a counter, numerous diagrams, figures of hands, border-pieces, &c., and a dozen coarsely cut problem pictures (c. 56 × 26 mm.).

In his 'Rara Arithmetica' Mr. D. E. Smith records editions of 1515, 1520, and 1523, but this is the first he describes. As originally written a share in the book was attributed to Giovanni Antonio Tagliente, but in a subsequent revision Alvisse dalla Fontana acted as Hieronimo's assistant.

150 × 95 mm. Half-bound.

[245]



HOMER. 'Ομήρου' Ἰλιάς μεταβληθεῖσα πάλαι εἰς κοινὴν γλῶσσαν.

Venice, Stefano da Sabio, May, 1526.

1<sup>a</sup>. TITLE (red): ὍΜΗΡΟΥ ἸΛΙΑΣ, ΜΕΤΑΒΛΗΘΕῖΣΑ ΠΑΛΑΙ Εἰς ΚΟΙΝὴΝ || γλῶσσαν, νῦν δὲ διορθωθείσα, καὶ διατεθείσα συντόμως, καὶ || κατὰ βιβλία, καθὼς ἔχει ἡ τῆ ὁμήρου βίβλος, παρὰ Νικο||λάου τῆ λουκάνου, ἐστὶ μὲν ἡ βίβλος πᾶν ὠφέλιμος, καὶ || ὥραία τοῖς ἀναγνωσομένοις, καὶ ἐπειδὴ εἰσὶν ἐν τῇ δε τῇ βί||βλῳ πολλὰι λέξεις δεῖναι, ἥγουν ὁμηρικαὶ, ἐγένετο || καὶ πίναξ, ἐν ᾧ πίνακι, αἰρήσεις ταύτας τὰς ὁμη||ρικὰς λέξεις, ἀπλῶς ἐξηγημένας, λάβετε || τοιγαροῦν πάντες τὴν βίβλον, || ἵνα εἰδῇτε τὰ ποικίλα κα-||τορθώματα τῆ ὁμή-||ρου. || [Device in black.] 163<sup>a</sup>. COLOPHON: ¶ Stampata in Venetia per Maestro Stefano || da Sabio: il quale habita a Santa Maria || formosa: ad instantia di miser Damian || di Santa Maria da Spici. || M. D. xxvi. nel || mese di magio.

Quarto.  $a\beta-v^8\phi^4 = [a]b-u^8x^4$ . 164 leaves, the last blank. 2 columns. 34 lines, 148 x 86 mm. Text-type: Greek 87 mm.

This is the translation made early in the 13th century by Constantinos Hermoniacos, revised by Nicolaos Lucanos. The verse has the appearance of being printed in columns, but should be read across the page.

125 woodcuts (3 repeated) mostly 73 x 115 mm., but a few full-page. Few of the designs are good, and the cutting is stiff and heavy.

185 x 136 mm. Wanting leaves 2-4, and the last four. Modern vellum. [246]

ROGATIONES. Rogationes piissimae.

Venice, Bernardinus de Vitalibus, 17 September, 1528.

1<sup>a</sup> (red): Rogationes pijssime ad dñm || Iesum. Cui sit honor ⁊ gloria. || 7<sup>b</sup>. COLOPHON: Rogationes supradicte: de licē||tia reuerēdissimi Dñi dñi Hie-||ronymi Quirino Venetiaꝝ pa-||triarche Impresse Venetiis per || Bernardinū Venetū de Vitali-||bus tempore incltyi principis || Andreę Gritti M. D. xxyiii. Die || xyii Mensis Septēbris. 8<sup>a</sup>. [woodcut?].

Octavo. a<sup>8</sup>. 8 leaves. 20 lines and head-line, 112 (121) x 58 mm. Text-type: roman 112 mm.

A litany. Across each pair of pages runs the head-line in red: Gira ⁊ regira: ⁊sa ⁊ reuersa nō || inuenies requiē: nisi in solo Iesu. On 7<sup>b</sup> is a 'set-off' which seems to prove the presence on 8<sup>a</sup> (wanting) of a woodcut of the Crucifixion, or possibly of God the Father upholding the crucified Christ.

143 x 97 mm. Wants leaves 2 and 8. Bound with Compendium deprecationum (No. 254). [247]

BOIARDO, MATTEO MARIA. Orlando innamorato.

Venice, Nicolò Zoppino, November, 1528.

1<sup>a</sup>. TITLE: Libri tre de Orlando innamorato del Conte || (red) di Scandiano Mattheo-  
maria Boiardo. Tratti dal || suo fedelissimo esemplare. Nouamente con sum-||ma diligentia  
reuisti et castigati. ||| (black) M. D. XXVIII. ||| [Woodcut.] 226<sup>a</sup>. COLOPHON: Qui finisse  
li tre Libri de Orlando innamorato fatti per el conte Mat-||teomaria Boiardo tratti dal suo  
fidelissimo esemplare. Impresso || ī Venetia p Nicolò de Aristotile di Ferrara detto  
Zoppino || Regnante lo inclito principe messer Andrea Gritti. || Del anno .M. D. XXVIII.  
del mese di Nouēbre. ||| [Device of S. Nicholas.]



Quarto. AA-ZZ && ∞ ∞ AAA<sup>8</sup> BBB<sup>10</sup>. 226 leaves. 40 lines (5 octetts) and head-line, 178 (184) × 127 mm. Text-type: roman 84 mm.

Title-cut, signed .IO. B. P., representing a knight riding over a foe, in the distance a woman, Cupid shooting in the sky; frontispieces of battle scenes to each of the three books, the first signed I. B. P., the second and third .s. a.

Although two editions were published before his death in 1494, Boiardo left his poem unfinished, and it is often found with three additional books by Agostini.

208 × 152 mm. Old limp vellum.

[248]

## ALBERTI, LEONE BATTISTA. Hecatompila.

Venice, Nicolò Zoppino, 1528.

1<sup>a</sup>. TITLE: HECATOMPHILA || de M. Leon Battista Al-||berto Fiorentino, nel||la quale in-||segna la ingeniosa arte || D'Amare. ||| M D XXVIII. || ♣ 15<sup>b</sup>. COLOPHON: Stampata in Vinegia per Nicolo Zoppino di Aristo-||tile da Ferrara. Ne l'anno di nostra salute. || M D XXVIII.

Octavo. A-D<sup>4</sup>. 16 leaves. 30 lines, 120 × 65 mm. Text-type: italic 80 mm.

1<sup>a</sup>, title; 1<sup>b</sup>, blank; 2-15, text followed by colophon; 16<sup>a</sup>, device; 16<sup>b</sup>, blank.

The title-page is surrounded by a woodcut of men and women picking fruit, a cupid shooting a woman, and a woman toying with two men. A capital P on 2<sup>a</sup> encloses diagrams and the inscription, 'Schola Virtutum'. At the end is the woodcut of S. Nicholas used by Zoppino as a device.

The first printed edition of this work, entitled Ecatomphyla laquale insegna amare, was printed by Bernardino da Cremona at Venice, 1491. Alberti (1404-1472), who practised all the arts with success, is now best remembered by his *De re aedificatoria* and treatises on Sculpture and Painting.

145 × 97 mm. Bound with Tagliente's *Opera Amorosa*, 1541.

[249]

## PETRARCA, FRANCESCO. Sonetti, Canzoni et Triomphi.

Venice, Nicolò Zoppino, 1530.

1<sup>a</sup>. TITLE: Li Sonetti, || (red) Canzoni Et || Triomphi || (black) Di M. France-|| (red)sco Petrar-||cha Histo-||riati || (black) M D XXX. 204<sup>a</sup>. COLOPHON: Stampato in Vinegia per Nicolo d'Ari-||stotile detto Zoppino. M D XXX.

Octavo. A-Z AA<sup>8</sup> BB<sup>4</sup> CC<sup>8</sup>. 204 leaves, 2-196 numbered. 29 lines, 122 × 61 mm. Text-type: italic 63 mm. Essling 95.

1<sup>a</sup>, title; 1<sup>b</sup>, 2<sup>a</sup>, address to the readers; 2<sup>b</sup>, half-title, 'SONETTI ET CANZONI || DI MESSER || FRANCESCO PETRARCHA || IN VITA DI || MADONNA LAURA'; 3-142<sup>a</sup>, text of the Sonetti and Canzoni; 142<sup>b</sup>, TRIOMPHI DI M.FRANCE. PETRARCA. [Woodcut.] 143-196<sup>a</sup>, text of the Triomphi; 196<sup>b</sup>, blank; 197-203, index; 204<sup>a</sup>, register, colophon; 204<sup>b</sup>, printer's device.

Six woodcuts (117 × 76 mm.), signed s. a., all very stiff and conventional. They had previously appeared in editions of 1519 and 1521 by Zoppino and Vincenzo de Polo.

154 × 102 mm. Modern brown morocco.

[250]



OPERA. Opera nova contemplativa laqual tratta de le Figure del Testamento Vecchio. Venice, Zoan Andrea Vavassore, [c. 1530].

1<sup>a</sup>. TITLE: Opera noua contemplatiua p || ogni fidel christiano laquale tra||tta de le figure del testamento || vecchio: le quale figure sonno veri-||ficate nel testamento nuouo: con le || sue expositione: Et con el detto || de li propheti sopra esse figure: || Si come legendo trouerete: Et || nota che ciaschuna figura del tes-||tamento nuouo trouareti dua dil te-||stamento vecchio: le quale sonno || affigurate a quella dil nuouo Et || sempre quella dil nuouo sara posta || nel meggio di quelle dua dil ve-||chio: Cosa bellissima da itedere || achi se dilectano de la sacra || scrittura: Nouamente stampata. 62<sup>b</sup>. COLOPHON: Opera di Giouāniandrea || Vauassore ditto Vadagni||no: Stampata nouamēte nella inclita citta di || Vinegia || Laus Deo.

Octavo. A-H<sup>8</sup>. 64 leaves, the last blank. Essling 206.

Text and illustrations cut throughout on wood. The chief contents of the 40 leaves of the early German Biblia Pauperum are here represented by 120 blocks, each occupying a page. Eighty of these are of Old Testament subjects and have woodcut text above them; forty are of New Testament subjects and have woodcut text and a small cut of two prophets below them. There is also an additional picture in honour of the Immaculate Conception, imitated from a woodcut in Giunta's Missale Romanum of 9 January, 1506, and the title and colophon are both woodcut and enclosed in ropework border, white on black. 1<sup>b</sup>, 62<sup>a</sup>, 63<sup>a</sup>, 64<sup>a</sup>, and 64<sup>b</sup> are blank. This is the last of the block-books, other than writing-books, and it is curious that it should be an abridged version of the Biblia Pauperum, which was probably the earliest. For Zoan Andrea Vavassore see Note to the Apocalypse of 1515 (No. 214).

This copy belongs to the second issue, in which the lower portion of 61<sup>a</sup> has been re-engraved on a separate block with the text in roman characters. In the first edition the text is all in gothic; in the third the woodcut of Mary Immaculate has thin ornamental border-pieces.

155 × 95 mm. Modern olive morocco, blind tooled, gilt centre.

[251]

HIERONYMUS. Vite de sancti padri historiate.

Venice, Francesco Bindoni and Maffeo Pasini, April, 1532.

1<sup>a</sup>. TITLE: Vite de sancti pa||dri hystoriate: || Nouamente con molte additioni || stampate: ⁊ con somma dili-||gentia corrette. || ☙ || [Woodcut.] || MDXXXII. 214<sup>a</sup>. COLOPHON: ☙ Stampate in Venetia a sancto Moyse al segno de Lanzolo Raphael, Per Francesco || di Alexādro Bindoni & Mapheo Pasyni cōpagni. Nel anno .M. D. XXXII || Del mese di Aprile. || Registro . . . || . . . q̄ xxi. c. ii.

Folio. A, a-z & 3<sup>8</sup> 8<sup>6</sup>. 214 leaves. 2 columns. 46 lines and head-line, 253 (261) × 167 mm. Text-type: roman 111 mm.

1<sup>a</sup>, title; 1<sup>b</sup>, blank; 2-6<sup>a</sup>, tabula; 6<sup>b</sup>-8, prologue; 9-234<sup>a</sup>, text, colophon, register; 234<sup>b</sup>, printer's device.

The column cuts and the large cut of S. Paul the hermit are from the edition of 1494. The first page of text is enclosed in a border of four pieces, of which the top and foot-pieces are as in the 1514 De modo scribendi of Sigismundus de Fantis (No. 212), while the side-pieces are of the piled-up candelabra style heavily shaded.

298 × 204 mm. Vellum.

[252]



DRAGONCINO, GIOVANNI BATTISTA. Marphisa Bizarra.  
[Florence?] 13 June, 1532.

1<sup>a</sup>. TITLE: Marphisa Bizarra di Gio||uanbatista Dragonci||no da Fano. || Con gratie & Priuilegij || come in essi. || [Woodcut.] 54<sup>a</sup>. COLOPHON: Fine del primo Libro di Marphisa Bizar-||ra di Gio. Ba. Dragōcino. Stam||pata nel .M. D. XXXII. adi || xiii. di Giugno.

Quarto. A-M<sup>4</sup>N<sup>6</sup>. 54 leaves. 2 columns. 36 lines (4½ octetts) and head-line, 155 (159) × 132 mm. Types: title, gothic 160 mm.; text, roman 80 mm.



TITLE-CUT.

On 2<sup>a</sup>, above the beginning of the text, is a dedication: Allo illustrissimo Signor Federigo Gonzaga primo Duca di Mantova Giovan Batista Dragoncino da Fano Marphisa Bizarra.

The title-cut representing the meeting of a noble and a princess with their respective trains, all on horseback, apparently comes from the Morgante Maggiore of 1500.

This is the third edition; the first and second were printed at Venice by Bernardino de Viano Vercellese on 15 September, 1531, and 7 March, 1532, respectively. G. L. Paluani in his 'Due poemi poco noti del secolo xvi' mentions also two Venetian editions of 1545, but says nothing as to this, in which the heavy black type of the title and the roman of the text have both a Venetian appearance, but the woodcut is certainly Florentine. It is difficult to decide whether the edition should be assigned to Florence or to Venice, whither the Florentine cut might have strayed.

Giovanni Battista Dragoncino wrote also an Innamoramento di Guidon Seluaggio che fu figliuolo di Rinaldo da Montalbano, a Nobiltà di Vicenza, Amorofo Ardore del Dragoncino da Fano, Vita del solazzeuole Burachio figliuolo di Margutte, and Stanze in lode delle nobil donne Vinitiane del secolo moderno.

207 × 152 mm.

[253]



# COMPENDIUM. Compendium deprecationum.

Venice, Bernardinus de Vitalibus, January, 1533.

1<sup>a</sup>. TITLE (red): Compendium deprecationum cum || multis orationibus nouiter || additis: ⁊ indice: in quo || facillime inuenies || quicquid volu-||eris. || ✠ || [Woodcut] || Omnes sunt quaterni: Preter || A. ⁊ C. qui sunt seni: ⁊ F. qui || est duernus. 284<sup>b</sup>. COLOPHON (red): ¶ Venetijs p Bernardinū Venetū de || vitalib<sup>9</sup> .M. ccccc xxxiij. Mēse Ia.

Octavo. A<sup>12</sup> B<sup>8</sup> C<sup>12</sup> a-z ⁊ ꝑ ꝑ A-E<sup>8</sup> F<sup>4</sup>. 284 leaves. 24 lines, 114 × 75 mm. Text-type: gothic 96 mm.

1<sup>a</sup>, title; 1<sup>b</sup>-9, calendar, followed by cut; 10-12, index; 13-284, text, colophon.

Numerous small shaded cuts from the printer's service-books; facing the Officium Crucis is a full-page cut of the Crucifixion, facing the Officium Passionis a double cut, in the lower half the Procession to Calvary, in the upper the Crucifixion, and between the two a label here occupied by the text 'Tāq agnus ad occisionē || duct<sup>9</sup> est: ⁊ nō apuit os suū'. This is from Jean Du Pré's Horae ad usum Romanum, Paris, c. 1489 (see Bibliographica, iii. 442).

142 × 94 mm. Wants leaves 13, 20, and 32. Brown morocco.

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# GAURICUS, LUCAS. Ephemerides.

Venice, for Luc. Antonio Giunta, 1533.

1<sup>a</sup>. TITLE: ♣ EPHEMERIDES ♣ || recognitae et ad vnguem || Castigatae per Lucam Gauri||cum Neapolit. || ¶ Eiusdem schemata & praedictiones ad Annum vsq || virginei partus. 1552. || ¶ Eiusdem Isagogicus in totam ferme || Astrologiam libellus. || ¶ Quo pacto aeris ¶litas diiudicet ex Theophilo. || ¶ Ventorum nomina, ordo, & proprietates. || ¶ Quid lunae peragrations portendant ex Ephe||stionis thebani iudicijs, || ¶ De concæptu natorum & septimestri partu ex || Valente antiocheo. || M. D. [Giunta's device] XXXIII. || ¶ Illustrissimi Senatus Veneti Decreto cautum est, ne quispiā alius, || Ab Iunta Typographus Venetijs, aut vsq locorum Venetae ditionis || impune hos Gaurici libellos imprimere audeat. 56<sup>b</sup>. COLOPHON: Hoc opus egregium, Dei nutu, absolutum fuit in florentissima vrbe Veneta, || sumptibus Luçentonii Iuntæ Typographi, Ab Luca Gaurico recogni||tum, In profesto Sancti Lucę Euangelistae: Anno virginei || partus. 1533. Labente Ab hac vero vr-||be condita. 1113. || Regnante Domino Andrea Gritti Principe Serenissimo. || Anno autem ab or-||be condito. || 6732.

Quarto. +, +, +, +, +, \*, \*\*, \*\*\*, \*\*\*\*<sup>8</sup>, [a]<sup>2</sup>. 58 leaves. 37 lines, 152 × 123 mm. Text-type: roman 83 mm.

1<sup>a</sup>, title in large and small capitals and lower-case; 1<sup>b</sup>, verses by D. Ioannes Volcatius Romanus; 2<sup>a</sup>, dedication to Hercules II, Duke of Ferrara; 2<sup>b</sup>, 3<sup>a</sup>, verses to the same and note on the word Ephemerides; 3<sup>b</sup>, Signorum 12 Ordo, Characteres & nomina; 4<sup>a</sup>-56<sup>a</sup>, text; 56<sup>b</sup>, the Lord's Prayer and Ave Maria in elegiacs and colophon; 57<sup>a</sup>, verses to Duke Hercules; 57<sup>b</sup>, blank; 58<sup>a</sup>, Giunta's device; 58<sup>b</sup>, blank.

Woodcut diagrams and tail-pieces.

Lucas Gauricus was Bishop of Civitate. His collected works (twenty-one in number) were printed at Basel in 1575 under the title: Opera omnia quae quidem extant Lucę Gaurici . . . astronomi ac astrologi præstantissimi vatisque celeberrimi.

210 × 150 mm. Fol. sig. \*\*\*\* 8 misplaced by binder. Limp pasteboard.

[255



FAUSTINO E JOVITA. Legenda de li sancti martyri Faustino e Jovita.  
Brescia, Damianus and Jacobus Philippus, 4 April, 1534.

1<sup>a</sup>. TITLE: Legenda ouero passione de li sancti mar<sup>z</sup>tyri Faustino e Iovita caualieri de Christo. || [Woodcut.] 40<sup>b</sup>. COLOPHON: Brixie per Damianum ⁊ Iacobum philippum Fratres: dies vero quatuor || Aprilis: Anno a natiuitate domini .M. D. XXXIIII.

Quarto. A-E<sup>s</sup>. 40 leaves. 38 lines, 176 × 116 mm. Text-type: gothic 53 mm.

The title-cut (153 × 105 mm.) is surrounded by a conventional border. It represents S. Apollonius seated, vested as a bishop, and SS. Faustinus and Jovita standing on his right and left, the one as a priest, the other as a deacon. The design is very good, but spoilt by bad cutting. On 5<sup>b</sup> is a fine cut of S. Affra holding a palm branch, a lion and a dragon crouching behind her.

Faustino and Jovita were members of a noble family at Brescia and were martyred there A. D. 120. An earlier edition of the legend was printed at Brescia by Farfengo in 1490.

198 × 142 mm. Vellum, paper boards.

[256]

HERBOLARIO. Herbolario volgare.

Venice, Giovanni Andrea Vavassore, 27 July, 1534.

1<sup>a</sup>. TITLE: HERBOLARIO ||| volgare, Nel quale le virtu de le herbe: & mol<sup>z</sup>ti altri simplici se dechiarano: con alcune || belle aggiunte nouamēte de latino || in volgare tradutto. ||| [Woodcut.] 179<sup>b</sup>. COLOPHON: ¶ Fenisse qui Lerbolario || volgare nelqual le virtu de || le herbe & molti altri simpli||ci se dechiarano. Nouamen||te con diligentia de latino || in volgare tradutto. || Reformadi anchora doi di||gnissimi repertorii con li soi capitoli ne liquali si puo tro||uare ogni remedio a tutte le || egritudine nela psente ope-||ra contenute. Stampato ne || la inclita cita di Venetia cō || accuratissima diligentia per || Gioāni Andrea Vauassore || detto Guadagnino & fra-||telli. Nel anno. 1534. Adi || 27. Luio Regnate linclito || principe Andrea Griti. ||| Registro. ||| . . . Laus Deo.

Octavo. aa<sup>6</sup> A-X<sup>8</sup> Y<sup>6</sup>. 180 leaves. 34 lines and reference letters, 125 × 79 (85) mm. Text-type: roman 74 mm.

1<sup>a</sup>, title; 1<sup>b</sup>-2, address to the reader and prologue; 3-6<sup>a</sup>, tabula; 6<sup>b</sup>, cut; 7-174, text; 175-179, tabula, colophon, register; 180<sup>a</sup>, printer's device; 180<sup>b</sup>, blank.

Title-cut of SS. Cosmo and Damian, cut of Mary Immaculate as in the Opera nova contemplativa, and numerous figures of herbs. This is an Italian version of the Herbal which passed under the name of Aggregator, first printed by Schoeffer at Mainz in 1484. An edition in Italian with the same title had already been printed in 1522 by Bindoni.

153 × 104 mm. Wants leaf 38. Paper boards.

[257]

CAMPANI, NICOLÒ, detto LO STRASCINO. Lamento sopra el male incognito.  
Venice, Francesco Bindoni and Maffeo Pasini, 4 August, 1537.

1<sup>a</sup>. TITLE: LAMENTO DI QVEL || (italics) Tribulato di Strascino Campana Sene-||se sopra el male incognito elquale || tratta de la Patiētia & im||patientia, corretto & || nuouamēte ri||stampato || ✕ ||| [Woodcut.] ||| M D XXXVII. 28<sup>a</sup>. COLOPHON: (italics) Stampata in Vinegia per Francesco Bindoni || & Mapheo Pasini compagni. Nel .1537. || Adi .4. Agosto.



Octavo. A-C<sup>8</sup> D<sup>4</sup>. 28 leaves. 28 lines ( $3\frac{1}{2}$  octetts), 132 × 56 mm. Text-type: italic 85 mm.

1<sup>a</sup>, title, with woodcut of Tobias and the Angel; 1<sup>b</sup>, blank; 2, Strascino to the reader; 3-28<sup>a</sup>, text and colophon; 28<sup>b</sup>, title-cut repeated.

Earlier editions of this lament on 'il mal francese' were published by Nicolò Zoppino in 1521 and 1523. Brunet cites two eclogues and a rustic comedy by the same author published at Siena in 1514-1520, the comedy, *Lo Strascino*, supplying the pen-name he here uses.

147 × 95 mm. Bound with Tagliente's *Opera amorosa* of 1541 (No. 260). [258

MARCOLINO, FRANCESCO. *Le sorti*.

Venice, Francesco Marcolino da Forli, October, 1540.

1<sup>a</sup>. TITLE: LE SORTI DI FRANCESCO || MARCOLINO DA FORLI || INTITOLATE GIARDINO DI PENSIERI ALLO || ILLVSTRISSIMO SIGNORE HERCOLE || ESTENSE DVCA DI FERRARA. || [Woodcut.] 104<sup>b</sup>. COLOPHON: In



VIRILITA

MARCOLINO: *LE SORTI*. Venice, 1540.  
From leaf xix.

Venetia per France-||sco Marcolino da Forli.|| ne gli anni del Signore || M D XXXX. || Del mese di || Otto||bre. ||| CON PRIVILEGIO. ||| Gli errori fatti ne lo imprimere di qualche importanza si rimettono al giudicio di chi legge.

Folio. A-Z AA-CC<sup>4</sup>. 104 leaves. 2-104<sup>a</sup> paged III-CVII, 108-206. 36 lines (12 tercets) and head-line, with diagrams at sides, 252 (268) × 138 (184) mm.



A game of the same kind as that of the Libro della Ventura (No. 187), but played with cards instead of dice. The title-cut (244 × 198 mm.), showing men and women in classical attire consulting books of fate, is signed: Ioseph Porta Fagninus. On 1<sup>b</sup> is a portrait of the author set in an elaborate architectural frame. Numerous figures in the text and diagrams of cards. The book was reprinted in 1550 with the same cuts.

320 × 219 mm. English russia gilt. Ashburnham copy.

[259]

**TAGLIENTE, GIOVANNI ANTONIO.** Opera amorosa la qual si chiama Il Rifugio di Amanti.

Venice, Giovanni Andrea Vavassore and his brother Florio, 1541.

1<sup>a</sup>. TITLE: Opera || amorosa che || insegna a com-||poner Lettere, & a rispondere || à persone d'amor ferite, ouer || in amor viuenti, in thosca || lingua composta, con || piacer non poco, || & diletto di || tutti gli amanti, la qual si chiama || Il Rifugio di Amanti. ||| M. D. XXXXI. 28<sup>a</sup>. COLOPHON: ¶ Stampata in Venetia per giouanni andrea || Vauassore detto guadagnino, & Floz||rio Fratello.

Octavo. A-C<sup>8</sup> D<sup>4</sup>. 28 leaves. 30 lines, 125 × 67 mm. Text-type: italic 83 mm.

1<sup>a</sup>, title in large and small capitals and lower-case italics; 1<sup>b</sup>, author to readers; 2-28<sup>a</sup>, text, colophon; 28<sup>b</sup>, printer's device.

Woodcut border to title with printer's device in foot-piece; device, surrounded with design of foliage, on 28<sup>b</sup>.

Of this ready letter-writer for lovers the British Museum possesses editions of 1533, 1535, and 1537, but all the editions are rare, that of 1537 being in the Voynich collection of 'unique' books. Brunet for some reason ignores the work altogether.

144 × 93 mm. Red morocco. With this are bound the 1528 Hecatompnila of L. B. Alberti (No. 249) and 1537 Lamento of Nicolò Campani (No. 258). [260]

**PONTIFICALE.** Pontificale Romanum.

Venice, Heirs of L. A. Giunta, May, 1543.

1<sup>a</sup>. TITLE: PAVLO III. PONT. MAX. || (red) Pontificale Romanum || (black) In quo (vltra ea que in alijs pontificalibus hactenus || impressis habent) nup addita sunt: Solēne matutina||le officiū natiuitatis Dñi cū modo ⁊ ordine cantādi|| que in illo ad pontificē maxime pertinet. Ac officium || distributionis candelarū: cinerū: ⁊ palmarū: cum officio || maioris hebdomade. Necnon verus ⁊ distinctus || ordo celebrādi solēnes missas per pontificem in || sua ecclesia: ⁊ qūo in aliena: ac etiā per alium in || eius presentia: cum noīatione personarum || pōtifici in pmissis deseruiētū ⁊ assistētū: || locisq; ⁊ sedibus earūdē ad longū an-||notatis. Cum plerisq; alijs additiōnibus in diuini cultus ⁊ pōtificie || dignitatis honore: personis || ecclesiasticis non solum || vtile: sed admodū || necessarium. || (red) Omnibus diligentissime nunc recens emendatis. || (black) CVM INDICIB. LOCVPLETISS. (Giunta's device in red) VENETIIS APVD IVNTAS MD XLIII. 267<sup>b</sup>. COLOPHON: ¶ (red) Venetiis apud heredes Luceantonij Iunte Flo||rentini anno 1543 mense Maio.

Folio. ✕ a<sup>6</sup> b-z ⁊ p ⁊ A-G<sup>8</sup>. 268 leaves, the last blank. 2 columns. 40 lines, head-line, and marginalia, 270 (281) × 172 (191) mm. Text-type: gothic 135 mm.

One of the finest and most interesting of Venetian service-books, magnificently printed in red and black, and with a profusion of neat column cuts (54 × 82 mm.) illustrating all the details of a bishop's work, ordinations and consecrations, the making of abbots and abbesses,



coronation of a king and queen, the benediction of the sword of a new knight, the consecration of churches, altars, and cemeteries, and their reconciliation after defilement, the benediction of crosses, images, thuribles, bells, and arms, the ceremonies on Maundy Thursday, the degradation and reconciliation of criminous clerks and heretics, and the ordering of various pontifical processions and the reception of kings and queens. On 6<sup>a</sup> is a full-page woodcut of the Crucifixion (in an earlier style than the rest of the book), and the first page of each of the three sections of the book is headed by a woodcut, 75×133 mm., representing respectively a confirmation, the building of a church, and the reconciliation of penitents. These pages and the title are surrounded by a border in four pieces, of which those at the side show a kind of trophy of pontifical implements and vestments, the top the twelve Apostles, and the foot-piece either the Pope and the Doctors of the Church or two angels upholding a shield. At these openings there are also large capitals.

342 × 240 mm. Modern brown pigskin tooled in blind (Rivière).

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## GIARDINO DE ORATIONI.

Venice, Agostino Bindoni, 1543.

1<sup>a</sup>. TITLE: LIBRO devoto || e fruttuoso a ciascun || Fedel Cristiano chiamato || Giardino de Orationi. || Nouamente con gran diligen||tia ricorretto et || stampato. [Woodcut.] 199<sup>b</sup>. COLOPHON: ¶ Qui Finisse il Libro diuototo & Fruttuoso || chiamato Giardino de Oratione, vtile & ne||cessario a qualunque persona diuota || che cerca di viuere in questo mon||do con consideratione de || l'Anima & che cerca ne l'altro mondo acqui||stare la Gloria del || santo Paradiso. || Stampato in Vinegia per Agostino Bendone, || L'Anno della Nostra Salute. || M. D. XXXXIII.

Octavo. A-Z & p<sup>8</sup>. 200 leaves, the last blank. 29 lines, 121 × 76 mm. Text-type: roman 82 mm.

1<sup>a</sup>, title in large and small capitals and lower-case gothic; 1<sup>b</sup>, cut; 2, 3, prologue; 4, 5, table; 6-199<sup>a</sup>, text; 199<sup>b</sup>, colophon; 200, blank.

Title-cut (80 × 80 mm.) of Gethsemane; 2<sup>a</sup>, Christ in glory above a landscape from which a hand points upwards, the text illustrated with about a score of cuts of various sizes and origin.

151 × 101 mm. Without the blank leaf. Modern vellum.

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## RUFUS, SEXTUS. Della historia dei Romani.

Venice, Agostino Milanese, 1544.

1<sup>a</sup>. TITLE: Libro di || Sesto Ruffo || huomo consulare, a Valenz||tiniano Augusto del||la historia de || Romani. || Nuouamente || tradotto de Latino || in volgare. 11<sup>b</sup>. COLOPHON: Finisce il libro di Sesto || Ruffo, delle historie romane, tradotto dal || Reueren. Bacillieri delle sacre || lettere. Fratre Andrea || Lancianese, Mino-||rita Conuen||tuale. || Stampato in Venetia || per Agostino Milanese, nel || M. D. XLIIII.

Octavo. A<sup>8</sup> B<sup>4</sup>. 12 leaves, the last blank. 29 lines, 121 × 71 mm. Text-type: italic 84 mm.

The title is enclosed in a woodcut border at the foot of which is S. George slaying the dragon. Title and colophon are printed in mixed capitals and lower-case italics.

154 × 99 mm. Bound with Florus, Dei fatti dei Romani, Venice, 1547 (No. 265). [263



FENESTELLA, LUCIUS [ANDREAS DOMINICUS FLOCCUS]. Dei Sacerdoti e dei Magistrati Romani. Venice, Gabriele Giolito, 1547.

1<sup>a</sup>. TITLE: Il Fenestella || D'I Sacerdotii, e || D'I Magistrati || Romani. || Tradotto di Latino || alla lingua Toscana, Al Magnifico || M. Angelo Motta || [Ornament.] Con Priuilegio. || [Device.] || In Vinegia Appresso Gabriel || Giolito de Ferrari. || M D XLVII. 44<sup>a</sup>. COLOPHON: In Vinegia appresso || Gabriel Giolito || de Ferrari. || M D XLVII. [Ornament.]

Octavo. A-E<sup>8</sup> F<sup>4</sup>. 44 leaves, 4-43 so numbered. 29 lines and head-line, 123 (127) x 69 mm. Text-type: italic 85 mm.

Title in capitals, small capitals, and lower-case italic. The dedication on leaves 2 and 3 is dated 'Di Vinegia il xiii. di Marzo, M. D. XLIII.' Colophon in capitals. Numerous pictorial capitals, some of them giving the initial of the name of the subject.

Fenestella was a Latin historian of the first century. The present work was a compilation by Andreas Dominicus Floccus, a Florentine of the 15th century. The translation is by F. Sansovino.

154 x 99 mm. Bound with Florus, Dei fatti dei Romani, Venice, 1547 (No. 265). [264]

FLORUS, LUCIUS ANNAEUS. Dei fatti dei Romani.

Venice, heredi di Pietro dei Ravani, January, 1547.

1<sup>a</sup>. TITLE: Lucio Floro || De Fatti de Romani || Dal principio della Città in sino || ad Augusto Cesare. || Tradotto nella nostra || lingua, per Gioan. Doz||menico Thassia di || Capo d'Istria. || [Ornament and device.] || M. D. XLVI. 86<sup>a</sup>. COLOPHON: In Vineggia. Appresso gli heredi di Pietro de || Rauani, et compagni. Nel anno del Si||gnore M. D. XLVII. Nel || mese di Genajo.

Octavo. A-L<sup>8</sup>. 88 leaves, 2-88 so numbered. 29 lines, head-line, and marginalia, 125 (129) x 66 (82) mm. Text-type: italic 86 mm.

The title is printed in capitals, small capitals, and lower-case. The device which it bears is of a mermaid holding her two tails, enclosed in a wreath to which are hanging four amorini. On leaves 2 and 3 is a dedication 'Al Magnifico et Illustre Signore il Signor Mario Sauorgnano', dated 'In Venetia il di ultimo di Nouembre M. D. XLVI.

154 x 99 mm. With this are bound Polybius, Del modo dell' accampare (No. 273), Rufus, Della historia Romana (No. 263), and Fenestella, Dei sacerdoti e dei magistrati Romani (No. 264). Italian red morocco stamped on front and back with the arms of the Ruizi, and initials I. R. [265]

PETRARCA, FRANCESCO. Il Petrarcha con l'espositione d'Alessandro Vellutello. Venice, Gabriele Giolito, 1547.

1<sup>a</sup>. TITLE: Il Petrarcha || con l'espositione || d'Alessandro Vellutello || di nouo ristampato con le figu||re a i Triomphi, et con piu cose || vtili in varii luoghi aggiunte. || In Vinegia Appres||so Gabriel Giolito || De Ferrari || M D XXXXVII. 224<sup>a</sup>. COLOPHON: In Vinegia Appresso || Gabriel Giolito || De Ferrari. || M D XLVII. [Ornament.]

Quarto. \* A-Z AA-DD<sup>8</sup>. 224 leaves, 9-223 numbered 1-215. 52 lines of commentary, 181 x 108 mm. Types: text, italic 84 mm.; commentary, roman 70 mm.

Title in capital and small capitals.

An octavo edition of Petrarch was printed for Giolito by Bartolomeo Zanetti in 1538.



The present edition, which is not recorded by Prince d'Essling, is the third of three quartos, of which the first and second were printed by Giolito in 1544 and 1545 (Essling 105 and 106). In 1548 and 1549 he published duodecimos. In these quarto editions the illustrations



LE SACRE CENERE DEL PETRARCHA E DI MADONNA LAURA.

include the cut here reproduced, a map of the neighbourhood of Vacluse, and six small illustrations to the Trionfi, besides numerous pictorial capitals.

222 x 148 mm. Original Venetian brown morocco, richly tooled, the upper cover lettered IL PETRARCHA DIL VELLVTELLO. Gauffered edges. Re-backed. [266

TAGLIENTE, GIOVANNI ANTONIO. *Vera arte de lo eccellente scrivere.*  
Venice, Pietro di Nicolini, 1547.

1<sup>a</sup>. TITLE (woodcut): Lo presente libro Insegna la vera arte delo Excellēte scriuere de diuerse varie sorti de litere lequali se || fano p geometrica Ragione. & Con La Pésente || opera ognuno Le Potra Imparare impochi giorni p || Lo amaistramento, ||| ragioni, ||| & ||| Essempli, come Qui sequente ||| Vederai. ||| Opera del tagliente nouamente || composta cum gratia nel anno di nra salute ||| M D XXXXVII. 27<sup>a</sup>. COLOPHON: In Vinegia per Pietro di Nicolini da Sabio. || M D XLVII.

Quarto. 14 sheets, lettered A-O, arranged in one quire. 28 leaves, the last blank. Woodcut alphabets in various styles, full-page cut of an astronomer, ornamental capitals.

The title-page is from the same wood-block as that of 1525 (No. 243) with the last numeral of the date clumsily altered to xxvii. 1<sup>b</sup> is reprinted with type, leaf 2 is from another edition. Leaves 3, 4, 5, 6 (upper halves of 5<sup>b</sup> and 6<sup>a</sup> are transposed), 7 (in the lower half of 7<sup>a</sup> type is substituted for block), 8, 9, 10, 11 are from the blocks of 1525; 12, 13, 15<sup>a</sup> also



from 1525, but in different order; 15<sup>b</sup>-17<sup>a</sup>, Hebrew alphabet and interlaced letters with motto 'In via virtuti nulla est via' are from a different source; 17<sup>b</sup>, 18<sup>a</sup>, from 1525; 18<sup>b</sup>, four pictorial woodcuts apparently irrelevant; 19-21<sup>b</sup>, large letters, perhaps for lacework, and scrolls, from another source; 22<sup>a</sup> (Lettera formata) and 22<sup>b</sup>, cut of implements from 1525 in different order; 27-28<sup>a</sup>, type printed, among the capitals is the large Aldine A; 28<sup>b</sup>, woodcut of an astronomer.

204 × 143 mm. Wants blank leaf at end. Half-bound modern boards.

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**TAGLIENTE, HIERONIMO.** Libro d'Abaco el qual se chiama Tesoro universale. Venice, Lucha Antonio de Uberti? [Before 1548.]

1<sup>a</sup>. TITLE: LIBRO ||| Dabaco che insegna a fare ogni ra||gione mercadãtile: ⁊ a pte||gare le ter||re cõ larte di la geometria: ⁊ altre no||bilissime ragione straordinarie cõ la || Tariffa come respõdeno li pesi ⁊ mo||nede de molte terre del mōdo con la || inclita citta di Vinegia. El qual Lib||bro se chiama Thesauo vniuersale. 80<sup>b</sup>. [Woodcut diagram signed:] Opus lucha ãtonio de uberti fe ī uinetia.

Octavo. A-K<sup>8</sup>. 80 leaves. 30 lines, 124 × 80 mm. Text-type: roman 81 mm. Essling 1875.

1<sup>a</sup>, title (the word 'libro' forms part of a border enclosing the rest of the title which is in red); 1<sup>b</sup>, cut; 2-80, text.

At the foot of the title-border are represented Pythagoras and Ptolemy sitting on either side of a globe; on 1<sup>b</sup> the woodcut shows a lecturer presiding over a demonstration on a celestial globe. In the text are 21 smaller woodcuts, viz. 2, winged boy; 3, master teaching arithmetic to pupil; 4, cup; 5, man and donkey; 6, man and horse (not same as 5); 7, bedroom scene; 8, shopkeeper and customer; 9, ship; 10, bakery; 11, cat climbing tree; 12, man at well; 13, two men with staves; 14, egg-sellers; 15, woman with overturned basket; 16, ship; 17, two ships; 18, wine-cask; 19, fish; 20, cat (11 repeated); 21, stag and hound; 22, dinner-party; 23 (22 repeated); 24, tower. There are also numerous woodcut diagrams.

This and the two following editions are reprinted from the second authorized edition, that of 1520 (the first appeared in 1515), omitting both the name of Hieronimo Tagliente and his reference to his 'consanguineo & pceptore Meser Iouãni Antonio Taiente'. They were probably therefore unauthorized. The dates of the first and second are very uncertain, and the Prince d'Essling reverses the order in which they are here given, perhaps rightly. For Tagliente's own revised edition see his *Componimento di Arithmetica* of 1525 (No. 245).

155 × 99 mm. Half-bound vellum.

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**TAGLIENTE, HIERONIMO.** Libro d'Abaco el qual se chiama Tesoro universale. Venice, Lucha Antonio de Uberti? [Before 1548.]

1<sup>a</sup>. TITLE: LIBRO ||| Dabaco che insegna a fare ogni raxo||ne marcadantile & apertegare le ter-||re con larte di la geometria & altre no||bilissime raxone straordinarie con la || tarifa come respondeno li pexi & mo||nete de molte terre del mondo con la || iclita citta de Venetia: Elqual Libro || se chiama Thesauo uniuersale. 80<sup>b</sup>. [Woodcut diagram signed:] Opus lucha antonio de uberti fe in uinetia.

Octavo. A-V<sup>4</sup>. 80 leaves, signatures at top of leaf. 30 lines, 122 × 82 mm. Text-type: roman 81 mm. Essling 1872.

The title is again printed in the border of which the word 'libro' forms part. Most of the woodcuts are as in No. 268, but cut 6 is used both for 5 and 6; for 11 there is a tree and bushes; and for 23, three men seated at table, a fourth standing.

150 × 99 mm. Vellum.

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**TAGLIENTE, HIERONIMO.** Libro d'Abaco il quale se chiama Tesoro universale. Venice, Giovanni Padovano, 1548.

1<sup>a</sup>. TITLE: LIBRO ||| (red) De abacho ilquale insegna fare ogni || ragione mercantile: ⁊ pertegare le || terre con larte della geometria ⁊ al-||tre nobilissime ragione straordina-||rie con la Tariffa come respōdeno li || pesi ⁊ monede de molte cittade ⁊ pae||si cō la iclita citta di Vinegia Il qua-||le Lib. se Chiama Thesoro vniuersale. 80<sup>a</sup>. COLOPHON: ¶ Stampata in Vinegia per Giouanni || Padouano. Nell' anno del || Signore. || M. D. XXXXVIII. 80<sup>b</sup>. [Woodcut diagram signed :] Opus lucha ātonio de uberti fe ī uinetia.

Octavo. A-K<sup>8</sup>. 80 leaves. 30 lines, 127 x 80 mm. Text-type: roman 84 mm. Essling 1877.

1<sup>a</sup>, title; 1<sup>b</sup>, full-page cut; 2-79<sup>a</sup>, text; 79<sup>b</sup>, Giovanni Rocha to the reader; 80<sup>a</sup>, colophon; 80<sup>b</sup>, woodcut multiplication table.

This edition has the same title-border, the same woodcuts on 1<sup>b</sup> and 80<sup>b</sup>, and the same general arrangement as the undated ones which immediately preceded it. The small woodcuts in the text are also the same, though differently distributed. The Prince d'Essling conjectured that Giovanni Rocha, who in his address to the reader assumes responsibility for the book, may have been the actual printer, Padovano thus becoming only the publisher. A Francesco Rocca was at work at Venice the following year, but nothing is known of the present man. There seems no good reason for making him the printer.

154 x 100 mm. Niger morocco (Cockerell).

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**BEMBO, PIETRO.** Rime.

Rome, Valerio and Luigi Dorico, October, 1548.

1<sup>b</sup>. TITLE: DELLE RIME DI M. PIETRO BEMBO || TERZA IMPRESSIONE. 94<sup>b</sup> (page 180). COLOPHON: Stampate in Roma per Valerio Dorico et Luigi || fratelli, Nel Mese d'Ottobre .M. D. XLVIII. || ad instantia di M. Carlo Gualteruzzi, Con Pri||uilegio di Papa Paolo Terzo, et del Senato Ve||neto; et di tutti gialiutri Prencipi, Rep. Dominij, et || Stati, nelle cui terre libri si stampano; che niuno || possa queste Rime stampare, ne stampate uende||re ne loro luoghi sotto le pene che in essi Priuile||gi si contengono; se non coloro a quali dal predetto || M. Carlo espressamente sarà cio permesso. 95<sup>a</sup>. \* Sonetto di M. Gio. della Casa . . . 96<sup>a</sup>. END: Ma pioua pace in te gloria et ricchezza.

Quarto. \* A-T<sup>4</sup> V<sup>8</sup> X<sup>4</sup> Y<sup>8</sup>. 96 leaves, 5-92<sup>b</sup> paged 1-180. 29 lines, 170 x 70 mm. Text-type: italic 117 mm.

1<sup>a</sup>, blank; 1<sup>b</sup>, title; 2, privilege; 3-4, epistle of Hannibal Charo 'Allo Illustriss. Et Reuerendiss. Signor Il Sign. Card. Farnese Vicecancelliere', dated 1 Sept., 1548; pp. 1-128, text; 129, blank; 130, Stanze Di M. Pietro Bembo Recitate Per Giuoco Dallui Et Dal .S. Ottaviano Fregoso, &c., La Sera Del Carnassale M.D.VII; 131-147, text; 148-152, Sonetto di M. Benedetto Morosino a M. Pietro Bembo, followed by other sonnets; 153-161, index; 162-164, blank; 165, 166, 'a lettori'; 167-179, text; 180, 'errori della stampa', colophon; [181-183], commendatory sonnets; [184], blank.

The first edition was published at Venice in 1530, the second in 1535, and another in 1540. Of this Roman third edition there are variant issues, some being printed on blue paper, while one in the Grenville Library at the British Museum has the title on the recto instead of the verso of the first leaf. It was issued the year after Bembo's death, perhaps because of that event, just as the Venetian third edition appeared a year after he became a Cardinal, while the first followed close upon his appointments as Venetian historiographer and librarian of S. Mark's.



227 x 142 mm. Brown leather with Grolieresque design ; in the centre is a cartouche within which is a shield showing a sheep and 3 stars, on either side are the initials F. M. Stamped over the design on the upper cover is the inscription Le Duc de Nivernois. [271

EPISTOLE ET EVANGELII. Epistole e Evangelii in lingua toscana.  
Florence, i Giunti, 1551.

1<sup>a</sup>. TITLE : ♣ Epistole et || Evangelii, et Letioni || Vulgari in lingua Thoscana, Nuouamente || Ristampate. [Woodcut.] In Fiorenza M. D. LI. 87<sup>b</sup>. COLOPHON : In Firenze Appresso i Giunti, || M. D. LI.

Folio. A-L<sup>8</sup>. 88 leaves, the last blank ; 2-87 numbered I-LXXXVI, with errors. 49 lines and head-line, 256 (266) x 156 mm. Text-type : roman 105 mm.

1<sup>a</sup>, title in capitals, small capitals, and lower-case roman ; 1<sup>b</sup>, epistola ; 2-86, text ; 87, table, register, device, colophon ; 88, blank.

The large title-cut and 150 text cuts, including repeats (not counting the figures of prophets, &c.), all from the original blocks of the edition of 1495, some of them a good deal the worse for wear, but others surprisingly sound.

304 x 200 mm. Without the blank leaf at end. Modern blue morocco (Thibaron-Joly). Book-plate of William Mitchell. [272

POLYBIUS. Modo dell' Accampare.  
Florence, Lorenzo Torrentino, 1552.

1<sup>a</sup>. TITLE : Polibio || Del Modo dell' Ac-||campare Tradotto || di Greco per M. || Philippo Strozzi. ||| Calculo della castrametatione di Messer || Bartholomeo Cavalcanti. ||| Comparatione dell' armadura, & dell' or-||dinanza de Romani & de Macedoni || di Polibio tradotta dal || medesimo. ||| Scelta de gli Apophtegmi di Plutarco || tradotti per M. Philippo Strozzi. ||| Eliano de nomi, & de gli ordini militari || tradotto di Greco per M. || Lelio Carani. ||| In Fiorenza. L'Anno M D LII.

Octavo. § ; A-L<sup>8</sup> M<sup>4</sup> ; A-G<sup>8</sup> H<sup>4</sup>. 160 leaves ; 9-100 paged 1-184 ; 102-156<sup>a</sup> paged in error 3-109, 126, 127. 30 lines and head-line, 126 (131) x 65 mm. Text-type : roman 84 mm.

1<sup>a</sup>, title in roman and italic capitals, &c. ; 1<sup>b</sup>, privilege ; 2-4<sup>a</sup>, dedication ; 4<sup>b</sup>-8<sup>a</sup>, table ; 8<sup>b</sup>, blank ; 9-100, text of first four tracts ; 100-156, title and text of fifth tract ; 157-160, table.

This is a fragment of Book vi of the History of Polybius. The Aelian has a separate title-page reading in various types : Eliano || De Nomi et de gli || Ordini Militari || Tradotto di || Greco per || M. Lelio Carani. ||| [Device] || In Fiorenza || Appresso Lorenzo Torrentino impres-||sor Ducale, Con priuilegii. || M D LII.

154 x 99 mm. Bound with Florus, Dei fatti dei Romani. Venice, 1547 (No. 265). [273

AGRIPPA, CAMILLO. Trattato di Scientia d'arme.  
Rome, Antonio Blado, 1553.

1<sup>b</sup>. TITLE : TRATTATO DI || Scientia d'Arme, con vn Diaz||logo di Filosofia di || Camillo Agrippa || Milanese. || ♣ ||| (italic) In Roma per Antonio Blado stampadore



Apostolico || M. D. LIII. ||| (roman) Con priuilegio della Santita di nostro || Signore Papa Giulio III. || per anni dieci. 75<sup>b</sup>. COLOPHON: (italic) Stampata in Roma per Antonio Blado. || M. D. LIII.

Quarto. \*; A-S<sup>4</sup>. 76 leaves, 5-74 numbered I-LXX. 26 lines and head-line, 159 (164) x 104 mm. Text-type: italic 122 mm.

1<sup>a</sup>, engraved portrait of Agrippa; 1<sup>b</sup>, title; 2, papal privilege rather curiously headed 'Intulitio contra impressorem & venditorem per decennium'; 3, dedication to 'Cosimo de Medici, Duca di Fiorenza'; 4<sup>a</sup>, blank; 4<sup>b</sup>, engraved plate of the author demonstrating his theories to the 'certi Filosofi' who challenged them; 5-66 (LXII), text, illustrated with numerous engraved diagrams of fencing postures; 67<sup>a</sup>, engraved plate of Venetians and Romans disputing for the possession of the author; 67<sup>b</sup>, preface to the Dialogo; 68 (LXIII)-74 (LXX)<sup>a</sup>, text of the Dialogo; 74<sup>b</sup>, 75<sup>a</sup>, table; 75<sup>b</sup>, errata; 76, blank.

Engraved illustrations are found occasionally in books printed in Italy, Germany, and the Netherlands between 1477 and 1517. After this they seem to have been discontinued for fully a generation, and this is one of the earliest instances of their resumption. After this their popularity steadily increased until they almost entirely superseded woodcuts.

225 x 168 mm. Vellum.

[274

DOLCE, LODOVICO. Le Trasformationi. Venice, Gabriele Giolito, 1553.

1<sup>a</sup>. TITLE: All' Invitiss. e || Gloriosiss. Imp. || Carlo Quinto. || [Ornament.] || Le Trasforma-||tioni di M. || Lodouico Dolce ||| Con Priuilegii. ||| In Venetia Appresso Gabriel ||



ORPHEUS. (Sig. n 7 recto.)

Giolito De Ferra-||ri e Fratel. M. D. LIII. 164<sup>a</sup>. COLOPHON: In Vinegia Appresso Gabriel || Giolito De Ferrari e Fratelli. M D LIII.

Quarto. \*; A-T<sup>8</sup>V<sup>4</sup>. 164 leaves, 9-163<sup>a</sup> paged 2-309. 40 lines (5 octetts) and head-line, 176 (180) x 122 mm. Text-type: italic 84 mm.

1<sup>a</sup>, title, in capitals and small capitals, in woodcut border with device; 1<sup>b</sup>, blank; 2<sup>a</sup>-3<sup>b</sup>, dedication 'allo illustriss. e reuerendiss. Monsignore il S. Antonio Perinotto, vescouo di



Arràs e primo del Consiglio di Cesare', dated 'Di Vinegia il di primo di Maggio M D LIII'; 4-6<sup>a</sup>, privileges; 6<sup>b</sup>, map and sonnet; 7<sup>a</sup>-163<sup>a</sup>, text; 163<sup>b</sup>, errata; 164<sup>a</sup>, register, printer's device, colophon; 164<sup>b</sup>, blank.

94 small woodcuts, rather delicately designed and cut, as in the 'Orpheus' here shown.

230 x 156 mm. Vellum.

[275]

DOLCE, LODOVICO. Transformationi. Venice, Gabriele Giolito, 1553.

1<sup>a</sup>. TITLE: Le Transforma-||tioni di M. || Lodouico Dolce. || [Ornament.] Di nuouo ristam-||pate, e da lui ricorrette, || & in diuersi luoghi || ampliate. ||| [Ornament.] ||| Con la Tauola delle Fauole. ||| Con Priuilegi. ||| In Venetia Ap-||presso Gabriel || Giolito De Ferra-||ri e Fratel. M D LIII. 68<sup>b</sup>. COLOPHON: In Vinegia Appresso Gabriel || Giolito De Ferrari e || Fratelli .M D LIII.

Quarto. \*A-T<sup>s</sup> V X<sup>4</sup>. 168 leaves, 9<sup>b</sup>-163<sup>a</sup> paged 2-309. 40 lines and head-line, 176 (179) x 122 mm. Text-type: italic 80 mm.

1<sup>a</sup>, title in large and small capitals and lower-case italics; 1<sup>b</sup>, blank; 2<sup>a</sup>-3<sup>b</sup>, dedication; 4<sup>a</sup>-8<sup>a</sup>, privileges; 8<sup>b</sup>, sonnet; 9-163<sup>a</sup>, text; 163<sup>b</sup>, errata; 164, the printer to the reader; 165<sup>a</sup>-167<sup>b</sup>, table and register; 168<sup>a</sup>, blank; 168<sup>b</sup>, printer's device and colophon.

Reset throughout. The additional four leaves contain an address from Giolito 'Ai nobili e sinceri lettori' apologizing for the errors in the first impression, also a table. Quire X is inserted between V 3 and V 4.

226 x 150 mm. Green seal.

[276]

AMPHIAREO, VESPASIANO. Opera nella quale si insegna a scrivere. Venice, 1554.

1<sup>a</sup>. TITLE: Opera di Frate Vespa-||siano Amphiareo da Ferrara Del-||l Ordine Minore Conuentuale, nella quale si || insegna a scriuere uarie sorti di Lettere et massime una lettera Bastarda da lui nouamente con sua || industria ritrouata, laqual serue al Cancellaresco et Mercantesco. ||| Poi insegna a far l'Inchiostro negrissimo. Con tanta || facilità, che ciascuno per semplice che sia, lo saprà far da se. Anchora à machinar l'oro & scriuere con || esso come si farà con l'inchiostro, parimente à scriuere con l'azuro, & col cinaprio, opera utilissima e molto necessaria all' uso humano. || Con Priuilegio. [Ornament.] In Venetia M D LIII.

Oblong quarto. \*<sup>4</sup>A-E<sup>3</sup>F<sup>4</sup>. 48 leaves.

1<sup>a</sup>, title in capitals, small capitals, and lower-case; 1<sup>b</sup>, blank; 2, dedication Al Sereniss. Principe di Venetia Francesco Donato; 3<sup>a</sup>, Alli benigni lettori; 3<sup>b</sup>, 4<sup>a</sup>, A far gommata per distemperare azurro et per macinar oro da scriuere; 4<sup>b</sup>, Recetta per scrivere con cinaprio; 5-47<sup>a</sup>, copies; 47<sup>b</sup>, 48<sup>a</sup>, Il modo di temperare le penne, recipe for making ink, and register; 48<sup>b</sup>, blank.

151 x 205 mm. Olive morocco.

[277]

THEODORA. La Rappresentatione di Santa Theodora. Florence, April, 1554.

1<sup>a</sup>. TITLE: LA || Rapresentatione di S. Theodora: || Vergine ⁊ Martire. || Di nuouo mandata in Luce. ||| [Ornament and woodcut.] V. 8<sup>b</sup>. COLOPHON: In Firenze l'Anno del nostro || Signore, M. D. LIIII. || del Mese di || Aprile.



Quarto. A<sup>8</sup>. 8 leaves. 2 columns. 47 lines, 171 × 123 mm. Text-type: roman 72 mm. Kristeller 414 d.

Nine woodcuts, one from the Morgante Maggiore, two from the Fior di Virtù, some of later date. The story which they illustrate with various degrees of inappropriateness is a variant of that of S. Theodora and S. Didymus, here called Euryalus, who rescued Theodora when she was sent to a house of ill fame for refusing to sacrifice.

The letter V below the title-cut in this copy belongs to a system of lettering editions of these plays which began about November, 1553, and is found in different forms as late as 1601. The letters were not placed on all the copies of an edition, and they were probably intended not (as Dr. Kristeller suggests) to indicate the order of pieces in a volume, but as a help to the publisher in arranging his stock.

198 × 136 mm. Crimson morocco (Bedford). With this are bound the Rappresentazioni of S. Orsola (No. 286), S. Guglielma (No. 282), and Stella (No. 285). [278]

RAFAELLO & TOBIA. La Rappresentatione del angelo Rafaello & Tobia. Florence, May, 1554.

1<sup>a</sup>. TITLE: La || Rapresentatione del An||gelo Rafaello ⁊ || Tobbia. || Di nuouo Ristampata. || [Woodcut] Z. 10<sup>b</sup>. COLOPHON: In Firenze, l'Anno del Nostro Signore. || M. D. LIIII. Del mese || di Maggio.

Quarto. A<sup>6</sup> B<sup>4</sup>. 10 leaves. 2 columns. 47 lines, 170 × 126 mm. Text-type: roman 72 mm. Kristeller 352 e.

Ten woodcuts, including the Angel on the title. Of these one, in a very worn condition, on A 6 recto, the Angel Raphael and Tobit, belongs to some early edition. The others are from various sources, some of them late. The border is a copy from that with Mermen and Eagles used by Pacini.

198 × 135 mm. Crimson morocco (F. Bedford). With this are bound the Rappresentazioni of Joseph (No. 147), Duo Pellegrini (No. 283), and Sette Dormienti (No. 280). [279]

SETTE DORMIENTI. La Rappresentatione de Sette Dormienti. Florence, May, 1554.

1<sup>a</sup>. TITLE: La || Rapresentatione de sette Dormienti: || Di Nuouo mandata in Luce. || [Woodcuts, Angel and Seven Sleepers.] 10<sup>b</sup>. COLOPHON: In Firenze l'Anno di Nostro Signore. M. D. LIIII. || del Mese di Maggio.

Quarto. A<sup>6</sup> B<sup>4</sup>. 10 leaves. 2 columns. 47 lines, 171 × 126 mm. Text-type: roman 72 mm. Kristeller 129 b.

Fourteen woodcuts, including the Angel on the title. The coarse title-cut (90 × 103 mm.) shows the Seven Sleepers each with his name on his halo, in the distance a city labelled FPHEO and a hill MONTE CEIINO (for Epheso and Monte Celino). Of ten large cuts one comes from the Fior di Virtù, another from the Giostra of Giulio dei Medici; the last two are late, as are also two smaller cuts (58 × 75 mm.), one of two men and a lame beggar, the other of the building of a wall.

198 × 138 mm. Bound with the Rappresentatione del Angelo Rafaello, 1554 (No. 279), [280]



VALENTINO. La Rappresentatione di Santo Valentino.

Florence, May, 1554.

1<sup>a</sup>. TITLE: La || Rapresentatione di || Santo Valentino, & di Santa || Giuliana, e altri || Martiri ||  || Nuouamente Stampata. || [Woodcut of Angel.] 8<sup>b</sup>. COLOPHON: In Firenze l'Anno di nostro Signore. || M. D. LIIII. del Mese || di Maggio.

Quarto. A<sup>8</sup>. 8 leaves. 2 columns. 48 lines, 174 × 126 mm. Text-type: roman 72 mm. Kristeller 422 b.

Seven woodcuts, including the title-cut of the Angel. Not one of these belongs to the story. The last two are from early blocks belonging to the plays of S. Agatha and S. Catherine of Alexandria. The others are of various sizes and dates. The title is enclosed in a border of eight serpents with heads of men or animals.



S. Valentine was beheaded at Rome, 14 February, 268, after converting one of his judges by restoring the sight of his daughter.

191 × 132 mm.

[281]

PULCI, ANTONIA. La Rappresentatione di Santa Guglielma.

Florence, July, 1554.

1<sup>a</sup>. TITLE:  La Rapresentatione di Santa  || Guglielma. || Nouamente [woodcut of angel] Ristampata. [Woodcut.] EE. 8<sup>b</sup>. COLOPHON: In Firenze l'Anno di nostro Signore, M. D. LIIII. del Mese di Luglio.

Quarto. A<sup>8</sup>. 8 leaves. 2 columns. 46 lines, 169 × 126 mm. Text-type: roman 72 mm. Kristeller 217 f.

Seven woodcuts, including the title-cut of the Angel. The first of the other six, representing the Saint, crowned and in black robes, kneeling between two young men and two queens, is a copy from the single woodcut of the 15th-century edition. The third and fourth are from Pulci's Morgante Maggiore and the Storia di due amanti of Enea Silvio.

198 × 136 mm. Bound with the Rappresentatione di Santa Theodora (No. 278), &c.

[282]

DUO PELLEGRINI. La Rappresentatione d'uno miracolo di duo Pellegrini che andavano a San Jacopo di Galitia. Florence, August, 1554.

1<sup>a</sup>. TITLE: La || Rapresentatione d'uno miracolo di || duo Pellegrini che andauano a San Iacopo di Galitia. || Nuouamente Ristampata. [Woodcuts.] GG. 8<sup>b</sup>. COLOPHON: In Firenze, l'Anno del nostro Signore, M. D. LIIII. del mese d'Agosto.

Quarto. A<sup>8</sup>. 8 leaves. 2 columns. 46 lines, 167 × 126 mm. Text-type: roman 72 mm. Kristeller 185 d.

Seven woodcuts, including the Angel, one repeated. The title-cut (87 × 113 mm.) of S. James meeting a pilgrim bearing his dead companion belongs probably to some early 16th-century edition. The other cuts, including one from the Fior di Virtù, are from stock. That of a king watching a prisoner being pulled up to the ceiling by his wrists was clearly inspired by the woodcut of the same subject in the Naples Aesop.



198 × 133 mm. Bound with the Rappr. del Angelo Rafaello, 1554 (No. 279).

[283]



ROSELLI, ALESSANDRO. La Rappresentatione di Sansone.

Florence, December, 1554.

1<sup>a</sup>. TITLE: La ||  Rappresentatione di Sansone  || Composta per Alessandro Roselli || Nuouamente Ristampata. ||| [Two woodcuts.] 10<sup>b</sup>. COLOPHON: ¶ In Firenze l'anno M. D. LIIII. Di Dicembre.

Quarto. A<sup>4</sup> B<sup>6</sup>. 10 leaves. 47 lines, 172 × 125 mm. Text-type: roman 72 mm. Kristeller 371a.



Eight woodcuts, including the Angel and a repeat. Only the title-cut (repeated on 10<sup>b</sup>) of Samson pulling down the Temple, while a lion watches him with some anxiety, belongs to the story.

204 × 138 mm. Half roan.

[284]

FIORDIANI, MUTIO. La Rappresentatione di Stella.

Florence, 1554.

1<sup>a</sup>. TITLE: La ||  Rappresentatione di Stella:  || Nuouamente Ristampata. [Two woodcuts.] N. 12<sup>b</sup>. COLOPHON: In Firenze. M. D. LIIII.

Quarto. A<sup>8</sup> B<sup>4</sup>. 12 leaves. 2 columns. 46 lines, 167 × 126 mm. Text-type: roman 72 mm. Kristeller 405i.

Eleven woodcuts, including the Angel. These include all the five cuts of the earliest known edition, with others added from stock.

198 × 136 mm. Bound with the Rappresentatione di Santa Theodora (No. 278). [285]

ORSOLA. La Rappresentatione di Santa Orsola. [Florence, c. 1554.]

1<sup>a</sup>. TITLE: La Rappresentatione di S. Orsola || Vergine, & Martire. ||| Nuouamente ristampata. ||| [Woodcut.]




Quarto. A<sup>6</sup> B<sup>4</sup>. 10 leaves. 2 columns. 47 lines, 167 × 118 mm. Text-type: roman 71 mm. Kristeller 309b.

Nine woodcuts, one repeated. Of these the title-cut, representing S. Ursula sheltering men and women under her mantle which is upheld by two angels, is copied from the single cut of the edition of 1516, the earliest known. The others are from stock. Cut 7, a Pope blessing two priests (this recurs in the edition of March, 1554), and also 8, which repeats Cut 3, were overlooked by Dr. Kristeller.

198 × 136 mm. Bound with the Rappresentatione di Santa Theodora (No. 278). [286]

CASTELLANI, CASTELLANO. La Rappresentatione di Santo Venantio.

[Florence] 1555.

1<sup>a</sup>. TITLE: La ||  Rappresentatione  || Di Santo Venantio || Martire di Iesu Christo. ||| Composta per messer Castellano Castellani. ||| Nuouamente Ristampata. |||  ||| [Woodcut] || Nn. 10<sup>b</sup>. COLOPHON: ¶ Finita la deuotissima Rappresentatione di Santo






Venantio || Martire beato. Composta per messer Castellano || Castellani. Nuouamente Ristampata || l'Anno M. D. LV.

Quarto. A<sup>6</sup> B<sup>4</sup>. 2 columns. 47 lines, 170 × 124 mm. Text-type: roman 74 mm. Kristeller 425 d.

Seven woodcuts. Title-cut of S. Venantius from an edition by Tubini and Ghirlandi (c. 1520); others from Fior di Virtù, Rappresentatione di S. Paulino, &c.

197 × 137 mm. Crimson morocco (F. Bedford). With this are bound the Rappresentatione di Paulino and that of S. Antonio (Nos. 288 and 310). [287]

PAULINO. La Rappresentatione di Santo Paulino. Florence, 1555.

1<sup>a</sup>. TITLE: La ||  Rapresentatione  || Di Santo Paulino || Vescouo di Lucca ||  
Con una deuotissima oratione || di santa eroce di lucca || posta nel fine || Nuouamente Ristampata & || Ricorretta ||  [Woodcut] Hh. 8<sup>a</sup>. COLOPHON: In Firenze M. D. LV.

Quarto. A<sup>8</sup>. 8 leaves. 2 columns. 46 lines, 167 × 113 mm. Text-type: roman 72 mm. Kristeller 322 b.

Six woodcuts, three from the 15th century, one from the Morgante, and two late. The word 'eroce' in l. 6 of the title is a misprint for 'croce'.

197 × 138 mm. Bound with Castellani's Rappresentatione di Santo Venantio, 1555 (No. 287). [288]

SCANDIANESE, TITO GIOVANNI. Libri della Caccia. Con la traduttione della Sfera di Proclo. Venice, Gabriele Giolito et fratelli, 1556.

1<sup>a</sup>. TITLE: I quattro libri || della Caccia, || di Tito Giovanni Scandianese. Con la dimostratione de luochi de Greci et || Latini Scrittori, & con la Tradottione della Sfera di



A BOAR-HUNT. (Sig. A 4 recto.)

Proclo Greco in lingua || Italiana tradotta dall' Autore, cosa à tal soggetto necessaria. || Allo Illus. et Excellentiss. || Duca Hercole Estense Secondo, || di Ferrara Duca Quarto. ||



Con la tauola copiosissima in fine. || [Ornament.] || Con Priuilegio || [Device inscribed:]  
In Vinegia appresso Gabriel || Giolito de Ferrari, et || Fratelli. M D LVI.

Part ii. 1<sup>a</sup>. TITLE: La Sfera di Proclo || nuouamente tradotta || dal Greco essemplare  
in || idioma Italiano, || da Tito Giouanni Scandianese. || [Ornament.] || Con priuilegio. ||  
[Device, inscribed as above.] 12<sup>a</sup>. END: Il fine della Sfera || di Proclo. ||| [Ornament.]  
12<sup>b</sup>. [Device.]

Quarto. A-Z<sup>4</sup>; A-C<sup>4</sup>. 104 leaves, 2-82 paged 3-164, 94-104<sup>a</sup> paged 3-23. 27 lines  
and head-line, 158 (164) × 101 mm. Text-type: part i, italic 117 mm.; part ii, roman  
117 mm.

1<sup>a</sup>, title; 1<sup>b</sup>, blank; 2, 3, dedication and argument; 4-89, text of the libri Della  
Caccia; 90-92, table and errata; 93<sup>a</sup>, title of La Sfera di Proclo; 93<sup>b</sup>, blank; 94, dedica-  
tion; 95-104<sup>a</sup>, text; 104<sup>b</sup>, device.

Both parts are decorated with Giolito's head-pieces, ornamental capitals, &c., and the  
libri Della Caccia are also illustrated with over a dozen woodcuts of varying merit, in the  
style of that here reproduced. In his paper on 'The Gioliti and their Press at Venice'  
(Bibliographical Society's Transactions, X. 83-107) Mr. A. J. Butler spoke of this book  
as 'one of the most beautiful ever issued under the sign of the Phoenix. It is a treatise  
on field sports in three cantos of ottava rima; indifferent enough, but copiously adorned  
with woodcuts of hunting and other scenes, executed with much spirit, and great beauty  
of design'.

207 × 144 mm. Green morocco (Chambolle-Duru).

[289]

**TAGLIENTE, HIERONIMO.** Libro d'Abaco, il quale se chiama Tesoro  
universale. Venice, Heirs of Giovanni Padovano, 1557.

1<sup>a</sup>. TITLE: Libro ||| (red) De abacho il quale isegna fare ogni || ragione mercantile :  
¶ pertegare le || terre con larte della geometria ¶ al||tre nobilissime ragione straordina-||rie  
con la Tariffa come responde-||no li pesi et monede de molte cit-||tade et paesi con la  
inclita citta di || Vinegia. Ilquale Libro se Chia-||ma Thesoro vniuersale. 80<sup>a</sup>. COLOPHON:  
¶ Stampato in Vinegia per gli heredi di || Giouanni Padouano. Nell' an||no del Signore. |||  
M D LVII. 80<sup>b</sup>. [Woodcut diagram signed:] Opus lucha ātonio de uberti fe ī uinetia.



Octavo. A-K<sup>8</sup>. 80 leaves. 30 lines, 125 × 84 mm. Text-type: roman 84 mm.

A reprint of Padovano's edition of 1548 (see No. 270). Intermediate editions had been  
printed by Padovano himself in 1550 and by his heirs in 1554.

150 × 100 mm. Paper boards.

[290]

**MARTIRI.** La Rappresentatione di dieci mila Martiri. Florence, 1558.

1<sup>a</sup>. TITLE:  La Rapresentatione di Dieci  || Mila Martiri Crocifissi nel Monte  
Arat, Appresso alla Citta || d'Alexandria, come riferisce San Hieronimo al tempo di ||  
Adriano: & Antonino Imperadori. Anno Domini || C XVIII Et adi. xxii. di Giugno. |||  
Nuouamente Ristampata. [Woodcuts.] AAa. 10<sup>b</sup>. COLOPHON: In Firenze. M D LVIII.  
[Woodcut.]

Quarto. A<sup>8</sup>B<sup>2</sup>. 10 leaves. 2 columns. 47 lines, 171 × 124 mm. Text-type:  
roman 72 mm. Kristeller 276.

Eight woodcuts, not including the (very worn) Angel. The title-cut and two others are  
from the Morgante. The last cut is from a rather battered but very fine 15th-century  
block. Others are late.

191 × 133 mm. Half morocco.

[291]



## COMPENDIUM ORATIONUM. Venice, Hieronymus Scotus, 1559.

1<sup>a</sup>. TITLE: [Woodcut.] ||| (red) Compendium || Orationum, || nuper reformatum || & auctum: || (black) In quo orationes illæ deuotissimæ, || quas Ludolphus Cartusiensis de vita || Christi composuit, sunt repositæ, quas || peccator sibi ascribens, plurimum || se Deo commendare potest, || Et aliæ multæ vt in sequenti || Tabula demon-||stratur. ||| (red) Venetiis, Apud Hieronymum || Scotum. 1559. 216<sup>a</sup>. COLOPHON: Venetiis, apud Hieronymum || Scottum. 1559.

Duodecimo. ✠ A-R<sup>12</sup>. 216 leaves. 13-216 numbered 1-204. 28 lines, 113 (119) × 56 mm. Text-type: roman 81 mm.



1<sup>a</sup>, title, printed in capitals, small capitals, and lower-case; 1<sup>b</sup>, blank; 2-3<sup>a</sup>, table of contents; 3<sup>b</sup>, table of movable feasts; 4-9, calendar; 10-12<sup>a</sup>, prayers; 12<sup>b</sup>, woodcut; 13-116<sup>a</sup>, text, register, printer's device, colophon; 116<sup>b</sup>, blank.

12<sup>b</sup>. Early outline woodcut (91 × 57 mm.) of David praying before the Lord, signed ia; 145 (numbered 133)<sup>b</sup>, contemporary woodcut (105 × 50 mm.) of the Crucifixion. Numerous small cuts and pictorial and other capitals.

139 × 77 mm. Old limp vellum.

[292]

## JESU CHRISTO. La Rappresentatione del nostro Signore Jesu Christo quando disputò nel Tempio. Florence, 1559.

1<sup>a</sup>. TITLE: La ||  Rapresentatione del nostro Si ||  gnore Iesu Christo || quando disputò nel Tempio. Nuouamente ristampata. ||| [Woodcuts] CCc. 6<sup>b</sup>. COLOPHON: Stampata in Firenze l'anno del N. Signore. M D LIX.

Quarto. A<sup>6</sup>. 6 leaves. 2 columns. 40 lines, 178 × 123 mm. Text-type: roman 89 mm. Kristeller 175 b.

Four woodcuts, including the battered Angel. The title-cut is the fine representation of Christ teaching in the Temple, from the Epistole ed Evangelii of 1495, reproduced on p. 87. Even with four worm-holes and two damaged borders it still looks well. The third cut is another version of the same subject and also good. As to this see the note to No. 294. The fourth woodcut is from stock.

199 × 135 mm. Crimson morocco (F. Bedford). With this are bound the Rappresentazioni of the Passion (No. 294), Resurrection (No. 309), and Spirito Santo (No. 295).

[293]

## JESU CHRISTO. Rappresentatione della Passione del nostro signore Jesu Christo. [Florence, 1559?]

1<sup>a</sup>. TITLE: Rappresentatione della Passione del No||stro Signore Iesu Christo, la quale si rappresenta il || Venerdì santo nel Coliseo in Roma. ||| Nuouamente con le figure Ristampata: [Woodcuts.] 14<sup>a</sup>. END: che guasto ne sarà arso & destrutto. ||| Il Fine.

Quarto. A B<sup>4</sup> C<sup>6</sup>. 14 leaves. 2 columns. 40 lines, 166 × 125 mm. Text-type: roman 83 mm. Kristeller 178 c.

Fourteen woodcuts, including the battered Angel. The title-cut of the Last Supper, that of the Crucifixion on 10<sup>b</sup>, the Deposition (12<sup>b</sup>), and Resurrection (14<sup>b</sup>), are from the Epistole ed Evangelii of 1495. Of the other cuts, Gethsemane, the Betrayal, Christ before Pilate, the Scourging, the Mocking, Procession to Calvary, Crucifixion on 7<sup>b</sup>, and Deposition



on 13<sup>a</sup>, are free imitations of the woodcuts of this subject in the *Meditatione* of Bonaventura and *Epistole ed Evangelii*, and may come from a later edition of one or the other, now lost. If, as their style suggests, they are by the same hand as the smaller cut of Christ disputing in the Temple in No. 293, the *Epistole ed Evangelii* is the more likely. The Gethsemane cut occurs in the undated *Expositione del Pater Noster* of Savonarola (No. 150), here ascribed to c. 1500, along with some smaller figures from the *Epistole* of 1495, so that this set was probably made for Morgiani or his immediate successors.

199 × 136 mm. Bound with No. 293.

[294]

## SPIRITO SANTO. *La Rappresentatione del Spirito Santo.*

Florence, 1559.

1<sup>a</sup>. TITLE: *La || Rappresentatione del Spirito Santo. || Di nuouo Ristampata. ||* [Woodcuts.] 4<sup>a</sup>. COLOPHON: *In Firenze. M D LIX. ||* [Woodcut.] 4<sup>b</sup>. [Woodcut.]

Quarto. A<sup>4</sup>. 4 leaves. 2 columns. 44 lines, 161 × 125 mm. Text-type: roman 73 mm. Kristeller 403 c.

Besides the Angel there are four woodcuts from the *Epistole ed Evangelii* of 1495, and a cut or device (48 × 48 mm.) of the contraction for the name of Jesus.

199 × 137 mm. Bound with No. 293.

[295]

## GRISANTE E DARIA. *La Rappresentatione di San Grisante & Daria.*

Florence, 1559.

1<sup>a</sup>. TITLE: *La || Rappresentatione di san Grisante || ⁊ daria. || Nuouamente Ristampata. [Woodcuts.] HHh.* 8<sup>b</sup>. COLOPHON: *In Firenze. M D LIX. [Woodcut.]*

Quarto. A B<sup>4</sup>. 8 leaves. 2 columns. 45 lines, 165 × 124 mm. Text-type: roman 72 mm. Kristeller 214 c.

Five woodcuts, including the damaged Angel. One from the lost *Life of Aesop*.

Chrysanthus, here called Grisante, was the son of a Roman senator, who on his proclaiming himself a Christian imprisoned him in his house and entrusted Daria, a vestal virgin, with the task of bringing him back to the state religion. Daria herself becoming a Christian, she and Chrysanthus were united in a virginal marriage and attracted many converts. After many trials and tortures they were both buried alive, A.D. 284. They are commemorated on October 25.

190 × 133 mm. Half roan.

[296]

## TAGLIENTE, HIERONIMO. *Libro d'Abaco il quale se chiama Tesoro universale.*

Venice, Francesco del Leno, 1561.

1<sup>a</sup>. TITLE: *Libro ||| (red) De abacho ilquale insegna fare ogni || ragione mercantile: ⁊ pertegare le ter||re con larte della geometria ⁊ altre || nobilissime ragione straordinarie con || la Tauola come respondeno li pesi || ⁊ Monede de molte cittade ⁊ paesi || con la Inclita citta di Vinegia. Il||quale Libro se Chiamano Thesoro || vniuersale. 80<sup>a</sup>. COLOPHON: Stampato in Venetia per Francesco || del Leno. Nell' anno del || Signore. M D LXI. 80<sup>b</sup>. [Woodcut diagram signed:] Opus lucha ātonio de uberti fe ī uinetia.*

Octavo. A-K<sup>8</sup>. 80 leaves. 30 lines, 126 × 84 mm. Text-type: roman 83 mm.



A reprint of the editions of 1548-1557 (see Nos. 270 and 290), with many of the same diagrams and cuts. On 2<sup>a</sup> is a small pictorial M which may represent Mars and Venus.

152 × 95 mm. Modern purple morocco (Zaehnsdorf).

[297]

TAGLIENTE, HIERONIMO. Libro d'Abaco, il quale se chiama Tesoro universale. Venice, after 1561.

1<sup>a</sup>. TITLE: Libro ||| (red) Dabaco che insegna a fare ogni ragio-||ne mercadantile: ⁊ a pertegare le terre || con larte di la Geometria: ⁊ altre nobi||lissime ragione straordinarie cō la Ta-||riffa come respondeno li pesi ⁊ mone-||de de molte terre del mondo cō la in-||clita citta di Vinegia. Elqual Libro se || chiama Thesauro vniuersale: diligente||mente reuisto ⁊ corretto. 80<sup>b</sup>. [Woodcut diagram signed:] Opus lucha ātonio de uberti fe ī uinetia.

Octavo. A-K<sup>8</sup>. 80 leaves. 30 lines, 125 × 82 mm. Text-type: roman 82 mm.

A reprint of the editions of 1548-1561, the title-border and woodcut on 1<sup>b</sup> being rude copies.

151 × 92 mm. Crushed blue morocco (Zaehnsdorf).

[298]

ARIOSTO, LODOVICO. Orlando Furioso.

Venice, Vincenzo Valgrisi, 1562.

1<sup>a</sup>. TITLE: Orlando Furioso || di .M. Lodovico Ariosto || tutto ricorretto, || et di nuove Figure || adornato. ||| Con le Annotationi, gli Auuertimenti, & le Dichiarationi di Giro-||lamo Ruscelli, || La Vita dell' Autore, descritta dal Signor Giouan Battista Pigna. || Gli Scontri de' luoghi mutati dall' Autore doppo la sua prima im-||pressione, || La Dichiaratione di tutte le Istorie, & Fauole toccate nel presente li-||bro, fatta da M. Nicolò Eugenio. || Il Vocabolario di tutte le parole oscure, Et altre cose vtili e necessarie. ||| Con Priuilegio. ||| In Venetia. || Appresso Vincenzo Valgrisi, || M D L X I I.

Quarto. \*, \*\*, \*\*\*<sup>4</sup>, A-Z, a-u<sup>8</sup>. 356 leaves, 13-356<sup>a</sup> paged 1-685 (for 687). 2 columns. 48 lines (six octetts) and head-line, 206 (210) × 124 mm. Text-type: italic 84 mm.

1<sup>a</sup>, title, printed in capitals, small capitals, and lower-case; 1<sup>b</sup>, blank; 2-12<sup>a</sup>, prefatory matter, including Life of Ariosto; 12<sup>b</sup>, woodcut; 13-356<sup>a</sup>, text; 356<sup>b</sup>, printer's device.

Each canto is preceded by a full-page woodcut in the style of that here reproduced and by its argument enclosed in a cartouche. The taste of the day forbidding large figures in book-illustrations, the artist, in order to fill his page, had resort to the mediaeval trick of representing a variety of incidents within the same picture. The general appearance of the woodcuts is thus pleasing, but their lack of unity mars their effectiveness. On the other hand, there is a certain interest in puzzling out the details. Thus in the woodcut here reproduced we begin on the left with the inn, marked as such by the pole and garland, with the host and his family staring at the apparition of the flying horse. To the right Brunello rides peacefully with Bramante, who presently, after depriving him of the magic ring, binds him (to the inner border). She then fights the magician Atlante and by feigning death persuades him to leave horse, book, and shield, whereupon she rises and subdues him. They climb together to the magic castle and she stands over him while he loosens a stone, thereby dissolving the castle into the air and releasing its prisoners, Ruggiero, Sacrapant, Gradasso, Praysyldo, Iroldo. These try to catch the flying horse, and on Ruggiero mounting it he is carried away till he becomes 'a mote or little pricke' (to use Harington's translation of 'un zero') in the sky. In the top of the picture to the right we see Rinaldo in Scotland!

252 × 175 mm. Half vellum.

[299]





ARIOSTO: ORLANDO FURIOSO. Venice, 1562. (Frontispiece to Canto IV.)



BOCCACCIO, GIOVANNI. *Ninfale Fiesolano*.

Florence, Valente Panizzi, 1568.

1<sup>a</sup>. TITLE: *Ninfale Fiesolano* || di M. || Giovanni Boccaccio || nel quale si contiene  
L'Innamoramento || di Affrico et Mensola. || Con i loro accidenti ⁊ morti. || Nuouamente



Sig. A 2 verso (2<sup>b</sup>).



Sig. B 4 recto (8<sup>a</sup>).

corretto & con le Figure ristampato. [Ornament and Woodcut.] 29<sup>a</sup>. COLOPHON: In  
Fiorenza: Appresso Valente Panizzi. || M DLXVIII. || [Ornament.]

Quarto. A-F<sup>4</sup> G<sup>6</sup>. 30 leaves, the last blank. 2 columns. 40 lines (five octetts),  
181 x 125 mm. Text-type: italic 80 mm.



The title is printed in roman capitals, small capitals, and italic lower-case.

Sixteen woodcuts, two used twice: 1<sup>a</sup>, seven women, two carrying long lances, one holding a dog in a leash; 2<sup>a</sup>, six women, one shooting at a target, the others watching her; 2<sup>b</sup>, seven women, one holding a boar spear, another blowing a long horn, the others seated; 3<sup>a</sup>, a youth, with a look of wonder, passing over a wooded hill, in the distance below are a road and a house; 3<sup>b</sup>, the same cut repeated; 4<sup>b</sup>, a man in bed, a vision of Venus holding Cupid who shoots at him; 5<sup>b</sup>, three women, one plucking a branch from a tree, two seated by a stream in which they are paddling their feet, the youth on his knees behind a small tree; 8<sup>a</sup>, the three women running away from the youth; 9<sup>b</sup>, the youth flat on his bed, a woman, kirtled and aproned, looks at him with uplifted hands; 11<sup>a</sup>, the youth in bed, an old man standing by him; 12<sup>b</sup>, the youth pensive by a stream, near which are three



Sig. F 2 recto (22<sup>a</sup>).

sheep; 13<sup>a</sup>, an ox and three sheep, one of which is standing beneath the sun amid flames, the youth on his knees in wonderment; 15<sup>a</sup>, three women hunting a boar, two with bows, one with a spear; 15<sup>b</sup>, the women shooting at a target, as on 2<sup>a</sup>; 16<sup>b</sup>, the youth clasping a woman standing unclad in a stream; 22<sup>a</sup>, the youth fallen upon a boar spear by the stream; 25<sup>b</sup>, a woman deep in the stream calling to four others on the bank, one of whom carries a spear, beneath a tree is a child; 26<sup>b</sup>, a woman, kirtled and aproned, holding a child, an old man and woman gesticulating in front of her.

Dr. Kristeller quotes this as the most striking example of a large number of old editions either entirely lost or not yet discovered by us. 'Of Boccaccio's *Ninfale Fiesolano*, for instance, we know only a later edition of 1568, with cuts evidently of the 15th century. Of course there must have existed a 15th-century edition for which the cuts were made, but no copy of this has as yet been found. Some of the woodcuts of the *Fior di Virtù* of 1498 occur in books printed some years earlier, proving the existence of an earlier edition. Of the *Rappresentazioni* only a part are preserved in the original editions, and in all probability this is the case with many other works also. These facts are not surprising when we remember that books of this class were used by the people, who destroyed or neglected them, and that until recently they have never been collected into libraries.' Dr. Kristeller reproduces two cuts (Nos. 102 and 103) from other books which he justly thinks originally belonged to the *Ninfale*.

209 x 143 mm. Old Italian green morocco gilt.

[300



1<sup>a</sup>. TITLE: Canzone a Ballo Composte dal || Magnifico Lorenzo de Medici || et da M. Agnolo Politiano, & altri autori. || insieme con la || Nencia da Barberino & la Beca da



TITLE-CUT.

Dicomano || Composte dal medesimo Lorenzo. || Nuouamente Ricorrette. || [Woodcut.] 42<sup>b</sup>.  
COLOPHON: In Firenze L'Anno M.D. LXVIII.

Quarto. A-E<sup>8</sup> F<sup>2</sup>. 42 leaves. 2 columns. 42 lines, 172 x 106 mm. Text-type: italic 82 mm.

The woodcut is copied in reverse from that in Francesco Cartolaio's edition of 1533.

191 x 131 mm. Old calf gilt.

[301



VESALIUS, ANDREAS. De humani corporis fabrica.

Venice, Franciscus Franciscus of Siena and Johannes Criegher, 1568.

1<sup>a</sup>. TITLE: Andreae || Vesalii || Bruxellensis, || Inuictissimi Caroli V. Imp. || Medici, || De Humani Corporis Fabrica Libri Septem. || Cum Indice rerum & uerborum memorabilium locupletissimo. || [Ornament and (roman) device.] || Venetiis, || Apud Franciscum Franciscum Senensem, & Ioannem Criegher Germanum. || M D LXVIII.

Folio. \*A-Z Aa-Yy<sup>6</sup> Zz<sup>8</sup>. 284 leaves. 63 lines, head-line, and marginalia, 258 (266) × 155 (189) mm. Text-type: roman 82 mm.

With anatomical woodcuts based on those of the Basel edition of 1543 and pictorial capitals. The title in mixed types.

315 × 215 mm. Old Italian red morocco elaborately tooled, coat of arms of Pope Alex. VII (Fabio Chigi) on both covers, and his badge repeated in the design and on the back. Fan-shaped corners to the inner rectangle. [302]

TAGLIENTE, HIERONIMO. Libro d'Abaco el qual se chiama Tesoro universale. Venice, before 1570.

1<sup>a</sup>. TITLE: Libre || Dabaco che insegna a Fa||re ogni raxone marcadan||tile ⁊ aperte-gare le Terre || con larte di la Giometria || Et altre nobilissime raxone straordinarie con la || Tarifa come rispondeno li pexi & monete de || molte terre del mondo con la inclita citta de Ve||netia: Elqual Libro se chiama Thesauro uni||uersale. || [Woodcut.] 80<sup>b</sup>. END: OPVS LIGNANI.

Octavo. A-V<sup>4</sup>. 80 leaves. 30 lines, 116 × 76 mm. Text-type: roman 77 mm.

The word Libre on the title is woodcut. There is no border as in the earlier editions (see Nos. 268 sqq.), but the foot-piece representing Pythagoras and Ptolemy is copied as a separate cut. On the back of the title-page is the version of the demonstration on a globe, which occurs in a more worn condition in the edition of Milan, 1570. There are new versions of most of the old problem-cuts and diagrams.

153 × 100 mm. Modern vellum.

[303]

TAGLIENTE, HIERONIMO. Libro d'Abaco el qual se chiama Tesoro universale. Milan, Valerio and Hieronimo da Meda, 1570.

1<sup>a</sup>. TITLE: Libro || de Abbaco che inse-||gna a Fare ogni ragione || mercadantile, & pertegare le terre con l'arte || della Geometria, & altre nobilissime raggi||oni straordinarie, con la Tariffa come re-||spondeno gli pesi, & monede de molte || terre del mondo con la Inclita || Citta di Vinegia. || El qual libro si chiama Thesoro uniuersale. || [Device.] || In Milano, Per Valerio & Hieronimo Fratelli da Meda .1570. 80<sup>b</sup>. COLOPHON [beneath printer's device]: In Milano || Per Valerio & Hieronimo fratelli da Meda. || M. D. LXX.

Octavo. A-K<sup>8</sup>. 80 leaves. 32 lines, 130 × 79 mm. Text-type: roman 79 mm.

A reprint of the Venice editions of 1548 and 1561 (Nos. 270, 290, 298 sq.), with copies of many of the diagrams and problem-pictures and various new ornaments.

153 × 102 mm. Modern vellum.

[304]



MARIA MADDALENA. *La Rappresentatione della conversione di Santa Maria Maddalena.* Florence, for Jacopo Chiti, 1571.

1<sup>a</sup>. TITLE: *La Rappresentatione ||| della Conuersione di Santa Maria ||| Maddalena. ||| Nuouamente ristampata. ||| [Ornament and woodcut.] ||| In Fiorenza || MDLXXI.* 15<sup>b</sup>. COLOPHON: *In Fiorenza a stanza di Iacopo Chiti Cartolaio.*

Quarto. A B<sup>8</sup>. 16 leaves, the last blank. 2 columns. 40 lines, 165 × 121 mm. Text-type: roman 83 mm. Kristeller 248 e.

Nine woodcuts, including one repeat and one copy. Title-cut of the Magdalen, early 16th century. The saint washing Christ's feet, from the *Epistole ed Evangelii* of 1495, also a copy of this. Christ at the pool of Bethesda from the *Epistole*; other cuts from *Stella*, *Morgante*, &c.

201 × 139 mm. Crimson morocco (F. Bedford).

[305]

PELLEGRINO. *La Rappresentatione d'un Pellegrino.* Florence, for Jacopo Perini di Villa B., 1571.

1<sup>a</sup>. TITLE: *La Rappresentatione || d'un Pellegrino, che andando S. Iacopo di Galitia, || il Diauolo l'ingannò. ||| Nuouamente [Angel] Ristampata. ||| [Woodcut.]* 4<sup>b</sup>. COLOPHON: *In Fiorenza a stan[za] di Iacopo Perini di Villa B. MDLXXI.*

Quarto. A<sup>4</sup>. 4 leaves, 2 columns. 45 lines, 185 × 123 mm. Title-type: roman 82 mm. Kristeller 184 f.

A new cut of the Angelo Annunciatore, and title-cut of S. James on horseback meeting pilgrim carrying his dead comrade, as in the *Due Pellegrini* of 1554.

201 × 137 mm. Cropped at top. Unbound.

[306]

AMAN. *La Rappresentatione di Aman.* c. 1571.

1<sup>a</sup>. TITLE: *La || Rappresentatione || di Aman. ||| [Ornament.] ||| Nuouamente ristampata, & ricorretta. ||| [Woodcut.] ||| NNN.*

Quarto. A-D<sup>4</sup>. 16 leaves. 2 columns. 40 lines, 181 × 130 mm. Text-type: roman 90 mm.

Angel as in the *Pellegrino* of 1571 or slightly later. In other respects the book looks later. On the back of the title is a note of the Scene and list of the Interlocutori.

199 × 140 mm. Paper boards.

[307]

STELLA. *La Rappresentatione di Stella.* [Florence, before 1572.]

1<sup>a</sup>. TITLE: *La Rappresentatione di Stella || Nuouamente ristampata. ||| [Woodcuts.]*

Quarto. A<sup>8</sup> B<sup>4</sup>. 12 leaves. 2 columns. 46 lines, 165 × 118 mm. Text-type: roman 72 mm. Kristeller 405 f.

Eight woodcuts, including that of the Angel used in No. 308, but in better condition; five cuts of the original edition, of which one is used three times and another twice; also a later variant of the finding of Stella and a poor copy of the feast with the two pipers to the right.

203 × 139 mm. Red morocco (Chatelin).

[308]



JESU CHRISTO. La Rappresentatione della Resurrectione.

Florence, for Jacopo Chiti, 1572.

1<sup>a</sup>. TITLE: La || Rappresentatione della Resurrectione di || Iesu Christo. || Nuouamente [Angel] Ristampata. || [Woodcut.] || GGg. 7<sup>b</sup>. COLOPHON: In Fiorenza. || Ad istanza di Iacopo Chiti. || M D LXXII.

Quarto. A B<sup>4</sup>. 8 leaves, the last presumably blank. 2 columns. 43 lines, 176 × 123 mm. Text-type: roman 82 mm. Kristeller 179 f.

Seven woodcuts, including the cruelly battered Angel. Five come from the Epistole ed Evangelii of 1495. One, the Resurrection on 2<sup>a</sup>, belongs to the smaller set illustrating a lost edition either of the Epistole ed Evangelii or Meditazioni of S. Bonaventura. (See note to No. 294.)

199 × 138 mm. Without the last leaf. Bound with Rappresentatione del Nostro Signore, 1559 (No. 293). [309]

CASTAGNO, GIOVANNI PAOLO. Reggimento contra Peste.

Ferrara, Francesco di Rossi, 1572.

1<sup>a</sup>. TITLE: [Head-piece] Reggimento || contra Peste di Gio. || Paolo Castagno, per conseruare i sa-||ni, curare gli infermi, col mo-||do di vsare il Composito, che || egli fá ogni anno per la || Magnifica Commu-||nità di Ferrara. || [Ornament.] || Stampato in Ferrara per Francesco || di Rossi Valentiano. 1572. || Con Licenza de i || Superiori.

Quarto. A<sup>4</sup>. 4 leaves. 36 lines, 145 × 95 mm. Text-type: italic 80 mm.

On 4<sup>b</sup> is a fine 15th-century outline woodcut (148 × 100 mm.) of S. Rocho and an angel painting his sore. Save for two worm-holes it is in very good condition.

202 × 154 mm. Half-bound.

[310]

ANTONIO. La Rappresentatione di Santo Antonio.

Florence, for Jacopo Chiti, 1572.

1<sup>a</sup>. TITLE: La || Rappresentatione di Santo Antonio Abate: || Il quale conuertì vna sua sorella, e fecela monaca nel || munisterio delle Murate di Firenze. E come non || volendo tre ladroni accettare el suo consi-||glio s'ammazzorno l'vn l'altro e furon || portati a casa Satanasso. || Et egli fu terribilmente bastonato da i diauoli. || Nuouamente Ristampata. [Woodcut.] Oo. 10<sup>a</sup>. COLOPHON: In Fiorenza. || Ad istanza di Iacopo Chiti. || M D LXXII.

Quarto. A B<sup>4</sup> C<sup>2</sup>. 10 leaves. 2 columns. 43 lines, 176 × 124 mm. Text-type: roman 81 mm. Kristeller 30 e.

Eight woodcuts. The title-cut of S. Anthony and his pig and that of the Saint being beaten by devils are from the 15th-century edition and in excellent condition. The six other cuts (70 × 74 mm.) are all proper to the story, but are much later.

198 × 138 mm. Bound with the Rappresentatione di S. Venantio, 1555 (No. 287). [311]



CAVALLERIIS, JOANNES BAPTISTA DE. Pontificum Romanorum Effigies.  
Rome, Franciscus Zanettus, 1580.

1<sup>a</sup>. Pontificum || Romanorum || Effigies. || Serenissimo Prin||cipi. et Domino. || Andreae. S. R. E. || Card. de Austria || .D. || Opera et studio Ioanis Bap||tistae de Cauallerijs collectae || ac typis aereis incisae. ||| Ex Typographia || Dominici Basæ. 244<sup>a</sup>. COLOPHON: Rome, || Apud Franciscum Zanettum || M D LXXX.

a<sup>8</sup>; [A]B-Z Aa-Ff<sup>8</sup>Gg<sup>4</sup>. 244 leaves. 26 lines and head-line, 121 (170) × 75 mm. Text-type: italic 95 mm.

Engraved portraits of 230 popes, with the coats of arms of the later ones. Engraved title-page, frontispiece (Christ giving S. Peter the keys, 8<sup>b</sup>) and second title (9<sup>a</sup>) Romanorum Pontificum effigies. Ioannis Bap. de Caualleriis opera et studio æneis tabulis incisæ, Adiecta est in singulos pontifices breuis elucidatio ex diuersis autoribus collecta. Romæ. M. D. LXXX.

168 × 115 mm. Old Italian crimson morocco, with centre ornaments and corner stamps, rebound. [312]

RINALDINI, MALATESTA. Il Malatesta. Rappresentatione di Sancta  
Caterina da Siena. Siena, [1580?]

1<sup>a</sup>. TITLE: Il Malatesta. || Rappresentatione || spirituale || del miracolo della Sacra Vergine || Santa Caterina da Siena. || Nuouamente ridotta in ottaua rima, & publicamente || rappresentata nella contrade, doue ella nacque || di Fontebranda, || La prima Domenica di Maggio, giorno della sua || solennissima Festa. ||| [Woodcut.] || In Siena.

Quarto. A<sup>8</sup>. 8 leaves. 2 columns. 40 lines and head-line, 163 (168) × 126 mm. Text-type: roman 82 mm.

Copy of Florentine Angel, before 1572, late cut of the Saint above beginning of text, striking cut (165 × 120 mm.) of the Saint holding a book and a crucifix, with clergy and laity kneeling around her. This may be as early as 1520 and has several worm-holes. The British Museum has a Florentine edition of this play dated 1575, and Kristeller registers another of the following year. Malatesta Rinaldini was the youth whom S. Catarina attended at his execution.

202 × 138 mm. Half roan. [313]

MARGHERITA. La Rappresentatione di Santa Margherita.  
Siena, [1580?]

1<sup>a</sup>. TITLE: La Rappresentatione ⁊ festa || di santa Margherita vergine ⁊ Martire. ||| [Woodcut.] ||| In Siena.

Quarto. A<sup>6</sup>. 6 leaves. 2 columns. 41 lines, 166 × 122 mm. Text-type: roman 82 mm.

Five woodcuts: shaded title-cut of S. Margaret, copy of the 1572 Florentine Angel, copies of three early Florentine cuts of virgin martyrs.

201 × 139 mm. Half roan. With this is bound the Rappresentatione di Santa Uliva, Florence, 1603 (No. 323). [314]



HISTORIA. Historia perche si dice Gli e fatto il Becco a l'Oca.  
Florence, Lorenzo Arnesi, 1583.

1<sup>a</sup>. Historia perche si dice || glie fatto il Becco a l'Oca. || [Woodcut and text.] 4<sup>b</sup>.  
COLOPHON: Stampata in Firenze Appresso Lorenzo Arnesi, L'anno M D LXXXIII.

Quarto. A<sup>4</sup>. 4 leaves. 42 lines, 172 × 124 mm. Text-type; roman 82 mm.

Woodcut (70 × 92 mm.) of a dragon with an embroidered cloth on its back, attended by two men. Late 15th or early 16th century work. Kristeller (No. 48) describes two undated editions, with a cut of 'a goose drawn to the right on wheels, a king betrothing two young persons, two trumpeters and two other men', and one of 1580 with cut of 'a dragon led to the left by a man'; but not this.

205 × 139 mm. Bound with *Alcune Lettere Amoroze*, Siena, 1583 (No. 316). [315]

LETTERE AMOROSE. *Alcune Lettere Amoroze*.  
Siena, Luca Bonetti, 1583.

1<sup>a</sup>. TITLE: *Alcune || Lettere || Amoroze || Vna dell' Arsiccio Intronato in prouerbi, l'altre di || M. Alessandro Marzi Cirloso Intronato, con || le risposte, e con alcuni Sonetti. || Con licenza, & Priuilegio. || [Device.] || In Siena Appresso Luca Bonetti. 1583.*

Quarto. A<sup>12</sup>. 12 leaves. 168 × 101 mm. Text-type: italic 112 mm.

Pictorial capitals, head-pieces, and tail-pieces.

201 × 141 mm. Red morocco stamped in blind, gilt lines. Bound with this is No. 315. [316]

ARIOSTO, LODOVICO. *Orlando Furioso*.  
Venice, Francesco de Franceschi e Compagni, 1584.

1<sup>a</sup>. TITLE (engraved): *Orlando || Furioso || di M. || Lodovico || Ariosto || Nouamente || Adornato di Figure di Rame || da Girolamo Porro || Padouano || Et di altre cose che || saranno notate nella || seguente facciata. || (in border) In Venetia || M D LXXXIIII || Appresso Francesco de || Franceschi Senese || E compagni.*

Folio. \*<sup>4</sup>\*\*\*<sup>8</sup>; A-Z a-u<sup>8</sup>; a-i K I<sup>4</sup>. 364 + 44 leaves, 364 and last blank, 21-347 paged 1-654, 366-407 foliated 3-43. 54 lines and head-line, 222 (227) × 128 mm. Text-type: italic 82 mm.

1<sup>a</sup>, engraved title; 2, Sommario; 3, 4, publisher's dedication to Hippolito Agostini; 5-20<sup>a</sup>, lives of Ariosto, 'allegoria di G. Bononome sopra, Il Furioso', preface by Ieronimo Ruscelli, tauola, Epiteti vsati dell' Ariosto; 20<sup>b</sup>, engraving to Canto I; 21-347, numbered pages 1-654, text; 348-363, table of first lines; 364, blank; 365<sup>a</sup>, title of Osservationi del Sig. Alberto Laveruola sopra Il Furioso di M. Lodouico Ariosto; 366-407, text of Osservationi; 408, blank.

Girolamo Porro had previously reissued the *Imprese* of Battista Pittoni in 1578. He was an engraver of only moderate skill, and these illustrations to the *Orlando Furioso*, which are marred by the same faults as the woodcuts of 1562 (see No. 299), owe their chief importance in the eyes of English collectors to the fact that they were closely copied by the craftsmen employed by Sir John Harington for his English edition of 1591. In this edition a duplicate of plate xxxii is often, though not in this copy, substituted for plate xxxiv.

270 × 188 mm. Contemporary Italian black morocco, with central panel. [317]



MEDINA, ANTONIO. Viaggio di Terra Santa.

Florence, Giorgio Marescotti, 1590.

1<sup>a</sup>. TITLE: Viaggio || di Terra Santa || con sue stationi || e misterii || del M. R. P. Frat' Antonio Medina Spagnuolo || dell' Ordine di S. Francesco de gli Scalzi. || Tradotto di lingua Castigliana, || nella Toscana. || dal M. R. M. Pietro Buonfanti Piuano di Bibbiena. [Device.] || In Fiorenza, Appresso Giorgio Marescotti, MD XC. || Con licenza de' Superiori.

Quarto. a<sup>s</sup> A-Z Aa-GG<sup>4</sup>. 128 leaves, 9-128<sup>a</sup> paged 9-225. 40 lines, head-line, and marginalia, 195 (202) x 131 (140) mm. Text-type: roman 98 mm.

1<sup>a</sup>, title; 1<sup>b</sup>, blank; 2, dedication; 3, preface and sonnets; 4-7, table of contents; 8<sup>a</sup>, errata; 8<sup>b</sup>, cut of Venice; 9-128<sup>a</sup>, text; 128<sup>b</sup>, cut of Jerusalem.

Numerous woodcuts, many of which are used more than once. The great majority are simple outline cuts of buildings, but two in which figures occur, one of S. Peter baptizing the centurion (p. 17) and another of Christ bearing His cross stopping to speak to two holy women, are in the Florentine style of the end of the 15th century rather loosely handled.

215 x 149 mm. Crimson morocco.

[318]

EVANGELIUM SANCTUM ARABICE.

Rome, In typographia Medicea, 1591.

1<sup>a</sup>. TITLE (after three lines in Arabic): Evangelium || Sanctum || Domini nostri Iesu Christi || conscriptum a quatuor || evangelistis sanctis || idest, || Matthæo, Marco, Luca, || et Iohanne. || ♣ || Romæ, || In Typographia Medicea. || M. D. XC. 184<sup>b</sup>. COLOPHON: Romæ. In typographia Medicea. Anno 1591.

Folio. [A-Z a-z]<sup>4</sup>. 184 leaves, paginated. 19 lines of Arabic type (238 mm.) within rules (257 mm.), surmounted by a head-line (276 mm.) x 133 (136) mm.

Numerous woodcuts (100 x 125 mm.) by Luca Penni after designs by Antonio Tempesta.

The first edition of the Gospels in Arabic.

336 x 230 mm. Half morocco.

[319]

FAERNUS, GABRIEL. Centum fabulæ.

Brescia, Petrus Maria Marchettus, 1591.

1<sup>a</sup>. TITLE: Centum ||| Fabulæ ||| ex ||| antiquis auctoribus ||| delectæ, ||| et a Gabriele Faerno || Cremonensi carminibus explicatæ. ||| Ioan. Baptista Thebaldo || Pennensi corrigente. || Index Fabularum. || [Device.] || Brixia, || Apud Petrum Mariam Marchettum. 1591.

16mo. A-L<sup>8</sup>. 88 leaves, the last blank, 2-83 paged 3-166. Page with woodcut and head-line, 99 x 65 mm. Text-type: roman 68 mm.

Numerous small woodcuts (42 x 54 mm.). The first edition of this work was published at Rome in 1564.

120 x 74 mm. Without the blank leaf. Red morocco (David).

[320]



GLISSENTI, FABIO. Discorsi morali. Venice, Domenico Farri, 1596.

1<sup>a</sup>. TITLE: Discorsi Morali || dell' Eccellente || S. Fabio Glisenti. || Contra il Dispiacer del Morire, || detto Athanatophilia. || Diuisi in cinque Dialoghi, occorsi in cinque giornate. || Ne' quali si discorre quanto ragioneuolmente si dourebbe desiderar la Morte; || E come naturalmente la si uada suggendo. || Con trenta vaghi, & vtili Ragionamenti, come tante piaceuoli Nouelle || interposti; cauati da gli abusi del presente viuer mondano; || Et vn molto curioso Trattato della Pietra de' Filosofi. || Adornati di bellissime Figure, a' loro luoghi appropriate. || Alla molto Mag. Mad. Glissentia Glisenti. || Con Priuilegio. [Device.] In Venetia, Appresso Domenico Farri. M. D. XCVI.

Quarto. a<sup>12</sup> A-G<sup>8</sup> H<sup>12</sup> I-T<sup>8</sup> V<sup>10</sup> X-Z Aa-Qq<sup>8</sup> Rr<sup>12</sup> Ss-Zz Aaa-Hhh<sup>8</sup> Iii<sup>10</sup> Kkk-Zzz Aaaa-Eeee<sup>8</sup> Ffff<sup>4</sup>. 620 leaves, 16-619 numbered, with omissions, 4-596. 41 lines, head-line, and marginalia, 176 (184) x 110 (125) mm. Text-type: roman 86 mm.

The five Dialogues and the Treatise on the Philosopher's Stone have separate title-pages and prefaces which interrupt the foliation. With numerous small woodcuts (63 x 50 mm.), some of them after Holbein's Dance of Death.

217 x 160 mm. Limp vellum.

[321]

RAFFAELLO. La Rappresentatione dell' Angiolo Raffaello.

Florence, Lorenzo Arnesi, 1596.

1<sup>a</sup>. TITLE: La Rappresentazione || dell' Angiolo Raffaello. [Woodcuts.] 9<sup>b</sup>. COLOPHON: Stampata in Firenze, appresso Lorenzo Arnesi nell' anno 1596.

Quarto. A<sup>10</sup>. 10 leaves, the last blank. 2 columns. 42 lines, 167 x 130 mm. Text-type: roman 80 mm. Kristeller 352 i.

Copy of the Angel of 1572 or the same cut very much worn with only the slab of the pedestal. Worn copy of a 16th-century cut of Raphael and Tobit, used twice. Cut of a burial in the desert, worked.

210 x 148 mm. Wants blank leaf at end. Book-plate of Thos. Gaisford. Half-bound paper boards.

[322]

ULIVA. La Rappresentatione di Santa Uliva.

Florence, Andrea Pocavanza, 1603.

1<sup>a</sup>. TITLE: La Rappresentazione || di Santa Uliva. || Nuouamente mandata in luce. || [Woodcuts.] 20<sup>a</sup>. COLOPHON: In Firenze, appresso Andrea Pocauanza, l'Anno 1603.

Quarto. A B<sup>8</sup> C<sup>4</sup>. 20 leaves. 2 columns. 42 lines, 168 x 122 mm. Text-type: roman 80 mm.

Three woodcuts. Copy of Angel of 1571, copy of the early cut of Stella having her hands struck off in the forest, copy of the marriage of Griselda and the Count.

This was a two days' entertainment, and in addition to the verse libretto there are descriptions in prose.

200 x 138 mm. Bound with No. 314.

[323]



ANDREINI, GIOVANNI BATTISTA. L' Adamo.

Milan, for Geronimo Bordoni, 1617.

1<sup>a</sup>. TITLE: L' Adamo || Sacra rapresentatione || di Gio. Battista Andreini || Fiorentino || alla M. Christ. di Maria || de Medici || Reina di Frància || Dedicata. [Ornament.] Con priuilegio. (On tablet at bottom) Ad istanza di || Geronimo Bordoni || libraro in Milano. || 1617.

Quarto. a-c, A-X<sup>4</sup>Y<sup>6</sup>. 102 leaves. 30 lines, head-line, and marginalia, 173 (180) × 105 (130) mm. Text-type: italic 115 mm.

1<sup>a</sup>, title; 1<sup>b</sup>, imprimatur; 2-4<sup>a</sup>, dedication; 4<sup>b</sup>-8, the author to the reader; 9, 'Sopra la voce Labbia nell' Adamo vsata'; 10-11<sup>a</sup>, summary of the arguments; 11<sup>b</sup>, errata; 12<sup>a</sup>, names of the dramatis personæ; 12<sup>b</sup>, cut of scene 1 (Terrestrial Paradise); 13-102, text.

A reissue of the original edition of 1613 with a new title and different plate as a frontispiece. The forty copper-plate engravings are after designs by Carlo Antonio Procaccini. Andreini wrote several other works, but this, which has been supposed to have influenced Milton, is the only one by which he is remembered.

213 × 158 mm. Belonged in 1769 to John Bowle, afterwards came into the possession of Dr. Johnson, who gave it to Geo. Steevens (signature at end), who lent it to Cowper (see fly-leaf). It then became the property of Mrs. Collins of Midhurst, who gave it to her nephew Charles Dyson in 1832. Book-plates of John Bowle and Caleb Scholefield Mann. Old calf. [324]

GIOVIO, PAOLO. Le Vite dei dodeci Visconti.

Milan, Giovanni Battista Bidelli, 1645.

1<sup>a</sup>. TITLE (engraved): Vite || dei Dodeci Visconti || che signoreggiarono Milano, con le vere effigie d'essi principi || Dedicate all' Illustriss. et Reverendiss. Monsignore || Honorato Visconti || Arcivescovo di Larissa.

Quarto. [†]<sup>4</sup> ††<sup>6</sup> A-Q<sup>4</sup> R<sup>2</sup>. 76 leaves, 12-76 paged 3-132. 43 lines, head-line, and marginalia, 209 (214) × 143 (155) mm. Text-type: roman 96 mm.

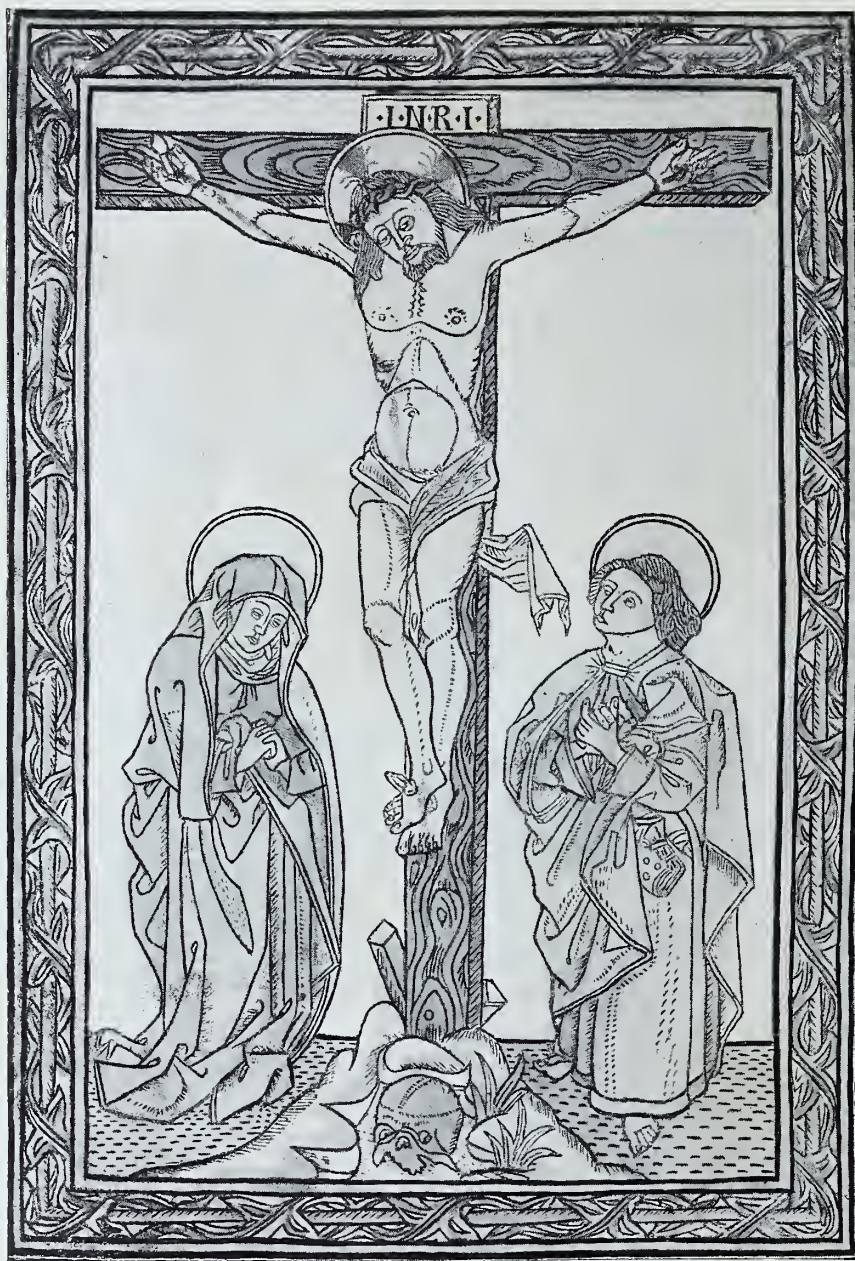
First published in Latin at Paris by Robert Estienne in 1549 with woodcuts of the school of Geoffroi Tory. The present translation by L. Domenichi was originally printed at Venice by Giolito in 1558.

260 × 192 mm. Modern green morocco, gold tooled. [325]









50 A. MISSALE ROMANUM. Naples, c. 1490.

The Crucifixion. (Reduced)



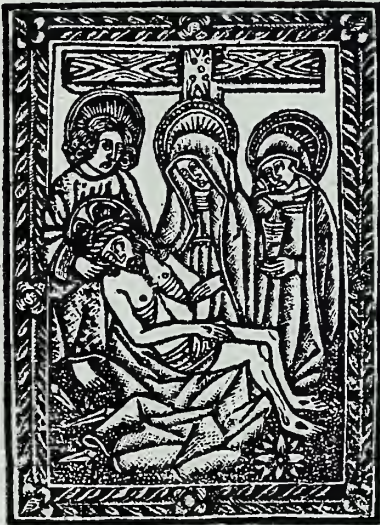
# APPENDIX

## MISSALE ROMANUM. Ordo missalis secundum consuetudinem Romanae curiae.

[Naples, Christian Preller and Antoine Gontier ?, c. 1490.]

1<sup>a</sup> (red): ¶ Annus habet mēses. xij. septimanas. liij. ⁊ diē unū. ⁊ habet ¶ dies. ccclxv. ⁊. vi. horas. qñ ē bisextus habet dies. ccclxvi. ¶ . . . 7<sup>a</sup> (red): Incipit ordo missalis scb'm ¶ psuetudineꝝ Romane curie. ¶ Dominica prima de aduētū. ¶ Statio ad sanctam Mariam ¶ maiorē Ad missaꝝ. Introit⁹. 149<sup>a</sup> (red): Incipit proprium sanctorū ¶ de missali in vigilia sancti an||dree apostoli. Introitus. 235<sup>a</sup>, col. 2 (red): ¶ Hec sunt capitula seu acci||dētia que possunt accidi ī ce||lebratione missarum. 236<sup>a</sup>, col. 2 (red): END: . . . Si sangnis ī calice ¶ ꝑgeletur debet tā diu exhala||re desup donec dissoluatur ¶ uel prunis reuerēter appone||re ut etiā si aliter nō ualeret ¶ a solidū transglutiret. ¶ Laus deo. ¶ [Device.]

Folio. [\*<sup>6</sup>]; a-f<sup>8</sup> g<sup>6</sup> h i<sup>8</sup> k-n<sup>10</sup> o-r<sup>8</sup>; A-L<sup>8</sup>. 236 leaves, 148 blank. 2 columns. 38 lines, 208 x 130 mm. Type: large and small faced gothic 110 mm. Small lombardic capitals, spaces left for larger capitals. Musical notes. Fava e Bresciano: La stampa in Napoli nel xv. secolo. No. 174.



Three cuts. The Crucifixion with the Virgin and S. John, on sig. n 1 verso, facing the Canon; dotted cut (68 x 50 mm.) of the Deposition on i 8 verso; dotted cut (68 x 49 mm.) of the Resurrection on n 5 verso. The device (see p. 236), which is found in an edition of the Epistole of Landino printed at Naples, 21 May, 1490, and in an Officium B. V. M. of the same year, signed by Preller, seems to bear the initials, a. G., of Antoine Gontier, who printed the Liber Aggregationis of Albertus Magnus in 1493 and was presumably at this time in partnership with Preller, in whose types the book is printed.

292 x 205 mm. The woodcut of the Crucifixion carefully coloured, mainly in brown, yellow, light blue, and red. Two illuminated capitals and many in blue. The arms of a bishop, azure, a lion rampant arg., on 9<sup>a</sup>. Niger morocco by D. Cockerell. [50 A



BENIVIENI, DOMENICO. Tractato in Defensione della Doctrina et Prophetie predicate da Frate Hieronymo da Ferrara.

Florence, Francesco Buonaccorsi, for P. Pacini, 28 May, 1496.

1<sup>a</sup>. ¶ TRACTATO DI MAESTRO DOMENICO BENIVIENI PRETE FIORENTINO ¶ IN DEFENSIONE ET PROBATIONE DELLA DOCTRINA ¶ ET PROPHETIE PREDICATE DA FRATE HIERONYMO DA FERRARA NELLA CITTA DI FIRENZE. [Woodcut and text.] 50<sup>b</sup>. COLOPHON: ¶ AD LAVDEM ¶ SALVATORIS ¶ ET BEATE VIRGINIS ¶ Impresso in Firenze per Ser Francesco Bonaccorsi ¶ Adi xxviii. di Maggio M. CCCC LXXXVI. ¶ [Device.]

Quarto. a-e<sup>8</sup> f<sup>6</sup> g<sup>4</sup>. 50 leaves. 37 lines, 163 × 93 mm. Type 3 (roman 88 mm.). Hain 2784. Proctor 6317. Kristeller 52.

Two woodcuts: (i) title-cut, a friar speaking to two other friars and five men; (ii) sig. f3 verso, the redeemed washing in the blood of the crucified Christ, in the distance are shown Jerusalem, Rome, and Florence, a storm falling upon Rome.

202 × 135 mm. The Huth copy. Purple morocco.

[108 A



TRIUMPH OF CHASTITY.

PETRARCA, FRANCESCO. Triomphi.

Florence, Bernardo Zucchetto, for Francesco Cartolaio, 18 May, 1520.

1<sup>a</sup>. ¶ TRIOMPHI DI MESSER FRANCESCO PETRARCHA. 1<sup>b</sup>. ¶ TRIOM-



PHO DELLO AMO-||re di Messer Francesco Petrar||cha Excellētissimo Poeta || Fiorētino  
Comincia || Cap. Primo. 46<sup>b</sup>. COLOPHON: ¶ Stampati in Firenze per Bernardo Zucchetta ||  
Apetitione di Francesco di Iacopo Carto-||laio Vocato il Conte Adi. xyiii. di || Maggio,  
M.ccccc. XX.

Octavo. A-L<sup>4</sup> M<sup>2</sup>. 46 leaves. 27 lines, head-line, and marginalia, 110 (115) × 60 (79) mm. Text-type: roman 82 mm.

Six woodcuts (110 × 79 mm.) of the Triumphs of Love, Chastity, Death, Fame, Time, and Divinity. These are freely copied in reverse and on a reduced scale from the cuts in the edition of 1499 printed in Florence 'p S. A. & Lorēzo Venetiano et A. G. Ad



TRIUMPH OF FAME.

instantia di Ser Piero Pacini', 16 December, 1499, of which the only recorded copy is in the Biblioteca Vittorio Emanuele at Rome. These imitations have retained a good deal of the charm of their original, though their handling is much less delicate.

144 × 96 mm. Modern green morocco.

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DEVICE OF ANTOINE GONTIER?  
USED BY PRELLER (No. 50A).



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